

MUSIC - UNIVERSITY OF TORONTO



3 1761 04168 9043



Digitized by the Internet Archive
in 2021 with funding from
University of Toronto



Compliments of Edward Johnson

OWNERS OF EXCLUSIVE PUBLICATION RIGHTS OF THE MUSIC OF "A WALTZ DREAM"
FROM INTERSTATE AMUSEMENT CO. PROPRIETOR OF AMERICAN RIGHTS

A WALTZ DREAM

A VIENNESE OPERETTA



BOOK BY
FELIX DORMANN &
LEOPOLD JACOBSON

MUSIC BY
OSCAR STRAUS

ENGLISH BOOK & LYRICS ADAPTED BY JOSEPH HERBERT

THE ONLY AUTHENTIC EDITION OF THE
COMPLETE VOCAL SCORE

THIS EDITION HAS BEEN PREPARED
IN COLLABORATION WITH COMPOSER
AUTHORS AND MANAGEMENT OF THE
OPERETTA AS PRODUCED, AND CONTAINS
THE CORRECT LYRICS AND MUSIC

PUBLIC PERFORMANCE PROHIBITED
WITHOUT PERMISSION



LONDON JOS. W. STERN & CO.
ALBERT V. SONN & SONS, AUSTRALIAN AGENTS

~~16/537~~
~~13/4066~~

"A Waltz Dream"

OPERETTA IN
THREE ACTS

By

FELIX DOERMANN and LEOPOLD JACOBSON

Music by

OSCAR STRAUS



English Book and Lyrics

BY

JOSEPH HERBERT

Price \$2.00 net.

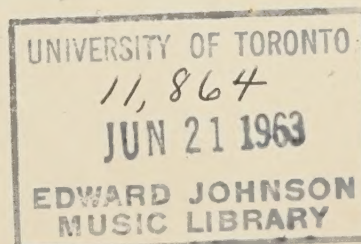
Music Arranged by A. CARROLL ELY

JOS. W. STERN & CO.

102-104 West 38th Street

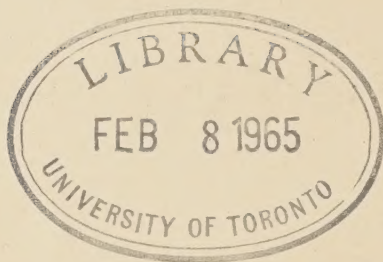
New York

All rights reserved under the International Copyright Act.
Public performance of all or any part of the work is strictly forbidden.
Copyright MCMVIII. by Jos. W. Stern & Co.
International Copyright Secured.





M
1503
5897422



959635

CAST OF CHARACTERS.

As presented at the CHESTNUT STREET OPERA HOUSE,
Philadelphia, January 6th, 1908, by the
Interstate Amusement Co.

(FRANK McKEE, Pres.)

JOACHIM XIII.....	CHAS. A. BIGELOW
PRINCESS HELENE.....	MAGDA DAHL
COUNT LOTHAR.....	JOS. W. HERBERT
LIEUTENANT NIKI.....	EDWARD JOHNSON
LIEUTENANT MONTSCHI.....	EDWIN WILSON
FRIEDERICKE	CATHERINE INGANOFF
WENDOLIN.....	DONALD BUCHANAN
SIGISMUND.....	JOS. CAREY
FRANZI STEINGRUBER.....	SOPHIE BRANDT
FIFI	JOSIE SADLER
ANNERL	GERALDINE MALONE

SCENIC LOCALE

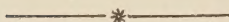
ACT I.—Festival Hall in Prince Joachim's Castle at Flausenthurn.

ACT II.—Garden Salon.

ACT III.—Drawing Room in the Castle at Flausenthurn.

Production Staged by HERBERT GRESHAM.

Contents



Overture.....	Page 5
---------------	-----------

ACT ONE.

1. Opening Chorus.....	14
2. Song with Chorus.. "A SOLDIER STOLE HER HEART" .. Freidericke, Sigismund, Chorus	20
3. Entrance March and Hymn.....	28
4. Song..... "LOVE CANNOT BE BOUGHT"..... Niki	34
5. Duet..... "A HUSBAND'S LOVE"..... Helene and Freidericke	38
6. Terzette..... "THE FAMILY'S ANCIENT TREE" Freidericke, Niki and Joachim	42
7. Waltz Duet..... "LOVE'S ROUNDELAY"..... Niki and Montschi	52
8. Duet and Finale.....	60

ACT TWO

9. March..... "KISSING TIME"..... Chorus	72
10. Song with Chorus.. "LIFE IS LOVE AND LAUGHTER"..... Franzi and Chorus	75
11. Kiss-Duet..... "SWEETEST MAID OF ALL"..... Franzi and Niki	84
12. Terzette..... "LESSON IN LOVE"..... Helene, Freidericke and Chorus	92
13. Buffo-Duet..... "PICCOLO"..... Franzi and Lothar	101
14. Finale.....	105

ACT THREE.

15. Entr'acte (Gavotte).....	129
16. Trio..... "TWO IS PLENTY"..... Niki, Lothar and Joachim	132
17. Duettino..... "A COUNTRY LASS AND A COURTLY DAME"	Franzi and Freidericke 139
18. Finale.....	147

A Waltz Dream

Music by
OSCAR STRAUS.

Overture

Arranged by
A. CARROLL ELY.

Vivace.

Piano

f Tutti

The musical score is written for piano and includes the following markings and features:

- Tempo:** Vivace.
- Key Signature:** One sharp (F#).
- Time Signature:** 2/4.
- Instrumentation:** Piano, Str. pizz. Horns, Cel., and Brass.
- Dynamics:** *f* (forte), *p* (piano), *mp* (mezzo-piano), *ff* (fortissimo).
- Performance Instructions:** Tutti, Str. pizz. Horns, Cel., and ff Brass.

Str. Br. Str. Br. Str. Str. Str. Bssn.

fz *fz* *fz* *p*

Moderato ($\text{♩} = \text{♩}$)

Cl. Ob. Str. Bssn.

Fl. Ob. Cl. dolce

cresc. *p* tranquillo Fl. Vl.

l.h.

p cresc.

Str. *cresc.*

First system of a musical score in A major (three sharps). The treble clef staff contains chords and arpeggiated figures, while the bass clef staff has a steady eighth-note accompaniment. A crescendo hairpin is placed over the first measure of the treble staff, and the instruction "Str. cresc." is written below the staff.

Cl. *meno*
Cl.

Second system of the musical score. The treble clef staff features a melodic line for the Clarinet (Cl.) with slurs and ties. The bass clef staff continues the eighth-note accompaniment. The instruction "Cl. meno Cl." is written above the staff.

Tempo I.

Vl. Cl.

mf Str.

Third system of the musical score. The tempo marking "Tempo I." is centered above the staff. The treble clef staff has parts for Violin (Vl.) and Clarinet (Cl.). The bass clef staff has a new rhythmic pattern. The instruction "mf Str." is written below the staff.

Vl. pizz.

Fourth system of the musical score. The treble clef staff features a pizzicato (pizz.) line for the Violin (Vl.). The bass clef staff continues with eighth-note accompaniment.

f Tutti

Fifth system of the musical score. The treble clef staff has a melodic line. The bass clef staff has a rhythmic pattern. The instruction "*f* Tutti" is written below the staff.

mp

Sixth system of the musical score. The treble clef staff has a melodic line. The bass clef staff has a rhythmic pattern. The instruction "*mp*" is written below the staff.

Violin I (Vl.) and Piano. The piano part features a series of chords and moving lines in both staves. Dynamics include *ff*, *ff*, *f*, *mf*, and *p*. A crescendo hairpin is visible over the piano part. The violin part has a few notes and rests.

Poco meno.

Clarinet and String (Cl. Str.) and Piano. The piano part continues with chords and moving lines. Dynamics include *ff*, *f*, *mf*, and *p*. The clarinet part has a few notes and rests.

Piano and String. The piano part features a series of chords and moving lines. Dynamics include *ff*, *f*, *mf*, and *p*. A crescendo hairpin is visible over the piano part. The string part has a few notes and rests.

Piano and String. The piano part features a series of chords and moving lines. Dynamics include *ff*, *f*, *mf*, and *p*. A crescendo hairpin is visible over the piano part. The string part has a few notes and rests.

Piano and String. The piano part features a series of chords and moving lines. Dynamics include *ff*, *f*, *mf*, and *p*. A crescendo hairpin is visible over the piano part. The string part has a few notes and rests.

Piano and String. The piano part features a series of chords and moving lines. Dynamics include *ff*, *f*, *mf*, and *p*. A crescendo hairpin is visible over the piano part. The string part has a few notes and rests.

Ob. Cl.
p espress.

This system shows the first two staves of a musical score. The top staff is for Oboe and Clarinet (Ob. Cl.) and the bottom staff is for Piano. The key signature has one flat (B-flat). The music features a series of chords and moving lines in both hands.

cresc.
p

This system continues the musical score. The piano part has a crescendo marking (*cresc.*) and a piano dynamic marking (*p*) at the end. The woodwind part continues with similar textures.

Cl.
Ob.
Horns
cresc.
mf Trp.
Str.
f

This system introduces more instruments: Clarinet (Cl.), Oboe (Ob.), Horns, Trumpet (Trp.), and Strings (Str.). The woodwinds and strings have a crescendo marking (*cresc.*). The trumpet part has a mezzo-forte dynamic (*mf*) and the strings reach a forte dynamic (*f*).

dim.
mp

This system shows the woodwinds and strings playing a descending melodic line. The piano part has a decrescendo marking (*dim.*) and a mezzo-piano dynamic (*mp*).

p

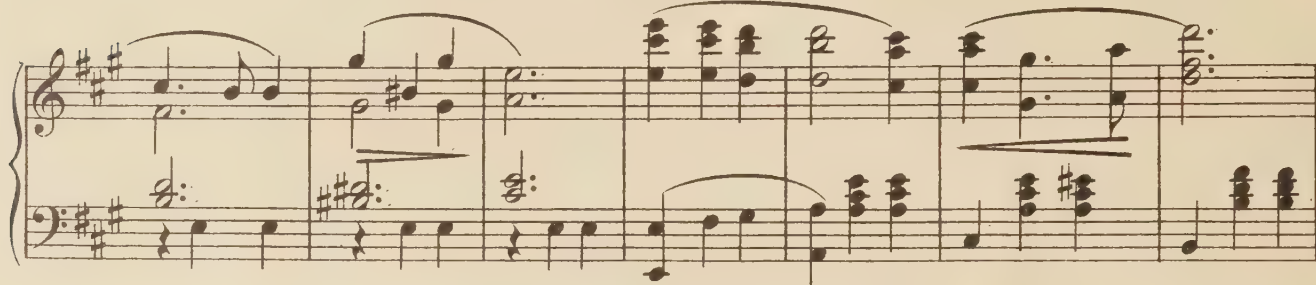
This system continues the descending melodic line in the woodwinds and strings. The piano part has a piano dynamic marking (*p*).

Andantino
p
Str. *dolce*
Vlc.

This system marks the beginning of a new section titled "Andantino". The key signature changes to three sharps (F#, C#, G#) and the time signature changes to 3/4. The piano part has a piano dynamic (*p*), the strings play *dolce* (sweetly), and the Violoncello (Vlc.) part is introduced.



Moderato.



Vivo.



Vivo non troppo.





First system of musical notation. The key signature is two sharps (F# and C#). The music is written for a grand staff (treble and bass clefs). The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. Above the system, the instrument abbreviations "Vl. Cl." are printed. A dynamic marking of *p* (piano) is placed above the lower staff.



Second system of musical notation. The upper staff includes a woodwind part with a Flute (Fl.) and Oboe (Ob.) line. The lower staff continues the piano accompaniment. The word *espress.* (espressivo) is written above the lower staff. A crescendo hairpin (*cresc.*) is shown above the lower staff, indicating a gradual increase in volume.



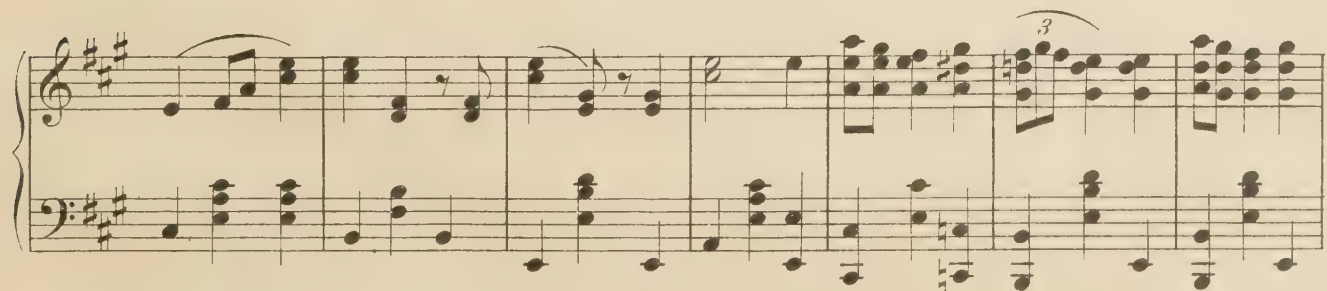
Third system of musical notation. The upper staff features parts for Violin (Vl.), Clarinet (Cl.), Flute (Fl.), and Oboe (Ob.). The lower staff continues the piano accompaniment. A dynamic marking of *f* (forte) is placed above the lower staff, followed by the abbreviation "Str." (strings).



Fourth system of musical notation. The upper staff continues the woodwind and string parts. The lower staff continues the piano accompaniment. The instruction *più f e string.* (more forte and strings) is written above the upper staff.



Fifth system of musical notation. The upper staff features a melodic line with a triplet of eighth notes. The lower staff continues the piano accompaniment. The instruction *f rit. Tutti* (forte, ritardando, Tutti) is written above the lower staff, followed by *a tempo* (return to tempo).



Sixth system of musical notation. The upper staff continues the melodic line with a triplet of eighth notes. The lower staff continues the piano accompaniment. The instruction *f rit. Tutti* (forte, ritardando, Tutti) is written above the lower staff, followed by *a tempo* (return to tempo).

First system of musical notation. The key signature is two sharps (F# and C#). The music is written for a grand staff. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The word *string.* is written above the left hand in the second measure. The dynamic *sf* (sforzando) appears in the fifth and sixth measures.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active role with eighth notes. The dynamic *sf* is in the first measure, followed by *ff rit.* (fortissimo, ritardando) in the second measure, and *a tempo* in the third measure.

Third system of musical notation. The right hand has a melodic line with some rests. The left hand features a more active role with eighth notes. The dynamic *f* (forte) is in the second measure, with *Str.* (strings) written above it. The marking *Cl. I.* (Clarinet I) is in the third measure.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand features a more active role with eighth notes. The dynamic *f* (forte) is in the second measure.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand features a more active role with eighth notes. The dynamic *rit.* (ritardando) is in the fifth measure.

Sixth system of musical notation. The key signature changes to one sharp (F#). The music is written for a grand staff. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic *ff* (fortissimo) is in the first measure. The word *Vivo.* (Vivo) is written above the right hand in the first measure.

Vivace.

rit. *f*

ff *Str.*

Presto. *Più presto.*

Str. *ff* *Tutti*

sf *sf* *sf* *sf*

Act I.

No. 1. Chorus.

Lyric by
JOSEPH HERBERT.

(Friederike, Wendolin, Sigismund, Chorus.)

Music by OSCAR STRAUS.
Arr. by A. CARROLL ELY.

Allegro

Cl. Vl. Viol. Ob.

cresc.

Chorus.

Sopr. Alto. Ten. Bass.

Our hearts are filled with glee and

Our hearts are filled with glee and

f *Tr.* *mf*

fes-tive loy-al-ty, Our Prin-cess weds to-day! The bridegroom on his way To

fes-tive loy-al-ty, Our Prin-cess weds to-day! The bridegroom on his way To

Tr.

us, from lands a - far; His beacon, love's bright star. Pray tell, whence does he come? Where

us, from lands a - far; His beacon, love's bright star. Pray tell, whence does he come? Where

Str. cresc.

p

Str.

lies his distant home? Is he of prince-ly birth, Knows he his la - dy's worth? Knows

lies his distant home? Is he of prince-ly birth, Knows he his la - dy's worth? Knows

p più cresc.

Wendolin

The bridegroom comes to-day, And question him.

he his la - dy's worth?

he his la - dy's worth?

f

p

rit.

w. per-haps you may. Our Prin-cess made her choice, and she o-beyed love's

rit. *mf* Str.

Str.

a tempo Sigismund

A count? Here, counts are cheap! 'Tis thus, when Prid's a -

w. voice. cl. vl.

a tempo p

Friederike

He's brave as brave can be, A staunch un-daunt-ed sol - dier

s. sleep.

Chorus.

Dame

Dame

stacc. Str. pizz. *f* colla parte *mf* Tutti

F. he!

Fortune must be blind, And to him won-drous kind. Our beau-ti-ful Prin-cess, Yields

Fortune must be blind, And to him won-drous kind. Our beau-ti-ful Prin-cess, Yields

to his fond ca-ress. A stran-ger to our land, Has won our Prin-cess' hand, A

to his fond ca-ress. A stran-ger to our land, Has won our Prin-cess' hand, A

Str. *p*

hand-some vag-a-bond, From coun-try far be-yond, Wins prin-cess, land, and

hand-some vag-a-bond, From coun-try far be-yond, Wins prin-cess, land, and

cresc.

Wood. *pù cresc.*

Sigismund.

For our throne a dread - ful
pow'r, In one brief hap - py hour.

pow'r, In one brief hap - py hour.

f Tutti *p* Cl.

S. blow, Flau-sen - thurn is steeped in woe.

Wendolin

For our throne a dread - ful

Str. Fl.

Recit.
Friederike

If you'll lis-ten to me

w. blow! Flau-sen - thurn is steeped in woe.

Str. *f*

now, I can quick-ly tell you how, they ex - changed their marriage vow.

mp *p*

Poco lento

For the pair that wed to - day, Both gave ear to love's fond

Fl. Cl. I. Ob. Cl. II. Cl.

sway!

Tell us! Tell us! Lis-ten all! Lis-ten all!

Tell us! Tell us! Lis-ten all! Lis-ten all!

Str. pizz. *p* Ob. Str. *f* Cl.

attacca No 2.

No 2. Song with Chorus.

"A Soldier Stole her Heart?"

Lyric by
JOSEPH HERBERT.

Friedericke, Sigismund and Chorus.

Music by OSCAR STRAUS.

Arr. by A. CARROLL ELY.

Allegretto moderato.

Friederike

p Str. pizz. *mf* *p*

maid-en whom Cu-pid had not ca - joled, Of i - cy mold, Dis-trait and cold, - Re-

fus-ing man-y a Sui - tor bold, And left them brok-en - heart - ed. Their

Sigismund

They part - ed

Wendolin

They part - ed

espress.

plaint ig-nored as she tripped her way, So blithe and gay; to

poco accel.

F. their dis - may, She sang the mer-ri-est roun - de - lay.

S. **Sigismund**
She sang her mer-ri - est

poco accel. *cresc.*

F. She tripped her way, So blithe and

S. round - e - lay to Vi-en-na she tripped her way, So blithe and

Wendolin
So off

Soprano.

Alto.

Tenor.

Bass.

Chorus.

her way so blithe and

her way so blithe and

so blithe and

cresc. *f* Tutti.

a tempo

F. *gay* This fan-ci-ful friv-o-lous fay! She found in that cap-i-tol

S. *gay*

W. *gay*

a tempo

p Str.

F. *gay*, Her heart a-way!

S. *p* A sol-dier stole Her heart a-way!

W. *p* A sol-dier stole Her heart a-way!

p She'd lost con-trol, Her heart a-way!

p A sol-dier stole Her heart a-way!

f Tutti.

Str. Horns.

Sigismund

S. The Princess who never was known to sigh, Whose laugh - ing eye, Could

p *pizz.*

S. tears de - fy, Has learn'd the tale of the fool - ish fly And spi - der who pur -

espress.

Friederike

F. Pur - - sued her!

S. sued her! For love as you know is an an - cient game, Re -

Wendolin

W. Pur - - sued her!

poco accel.

Friederike

F. She

S. sult the same, As the Moth and Flame The wings were singed of this high born dame.

poco accel.

Frie. lost her heart at this an-cient game, Re - peating the sto-ry of
 S. Re-peating, re - peating the sto-ry of
 W. Re - peating, re - peating the sto-ry of
 Re - peating the sto-ry of
 Re - peating the sto-ry of
 Re - peating the sto-ry of

Cl. *cresc.* *cresc.*

Frie. *a tempo* Moth and Flame
 S. Moth and Flame This fanci-ful frī-vo-lous fay! She found in that cap-it-ol
 W. Moth and Flame

a tempo
 Moth and Flame
 Moth and Flame
 Moth and Flame

a tempo
 Tutti *f* *p* VI.

Friederike.

Frie. *p* She'd lost con - trol, - *ff* Her heart a - way!

S. *p* gay, A sol - dier stole Her heart a - way!

W. *ff* Wendolin Her heart a - way!

p She'd lost con - trol, - *ff* Her heart a - way!

p A sol - dier stole Her heart a - way!

ff Tutti.

Friederike.

Frie. It's no use to cry o-ver milk that's spilt, If hopes you built, Turn

p *pizz.*

Frie. out but guilt And you are the los-er in Cu-pid's tilt, Then you must pay the

espress.

Frie. *pi - per!* You marry in haste and you rue the day, You went a - stray, A -
 W. *Wendolin and Sigismund.*
 S. A vip - er!

poco accel.

Frie. lack - a - day, For peo - ple who dance must the fid - dler pay. *Sigismund.*
 S. You mar - ry in haste and

Str. poco accel. cresc.

Frie. *Friederike.* *a tempo*
 Re - peating the story of Moth and Flame — This
 S. rue the day, Repeating, re - peating the story of Moth and Flame — This
 W. *Wendolin.* Re - peat - ing re - peating the story of Moth and Flame *a tempo* — This

Re - peating the story of Moth and Flame —
 Re - peating the story of Moth and Flame —
 The story of Moth and Flame — *a tempo*

cresc. f Tutti p

F. fan-ci-ful, friv-o-lous fay, — She found in that cap-i - tol gay,
 S. fan-ci-ful, friv-o-lous fay, — She found in that cap-i - tol gay,
 W. fan-ci-ful, friv-o-lous fay, — She found in that cap-i - tol gay, *p*
 She'd lost con-

vl.
p

ff **Vivo**
 her heart a-way!
ff
 her heart a-way!
ff
 her heart a-way!
ff **Vivo**
 trol;
p her heart a-way!
ff
 A sol-dier stole her heart a-way!
p *ff*

Vivo
f **Tutti** *f* *ff*

No 3. Entrance March and Hymn.

Lyric by
JOSEPH HERBERT.

(Wendolin, Sigismund, Chorus)

Music by OSCAR STRAUS
Arr. by A. CARROLL ELY.

March tempo

Wendolin

Wendolin

The trum-pets

(Cannon behind Scenes) (Cannon)

March tempo

Trumpets

ff (Bells behind Scenes) *f* (in Orch.)

Sigismund

Sigismund

Let's wel-come the hap-py pair!

(Cannon)

blare!

Trumpets

(on the Stage)

Hrs.

(in Orch.)

Friederike

Friederike

They're drawing near!

(Cannon)

Wendolin

To greet them now pre-pare

Trumpets

(on the Stage)

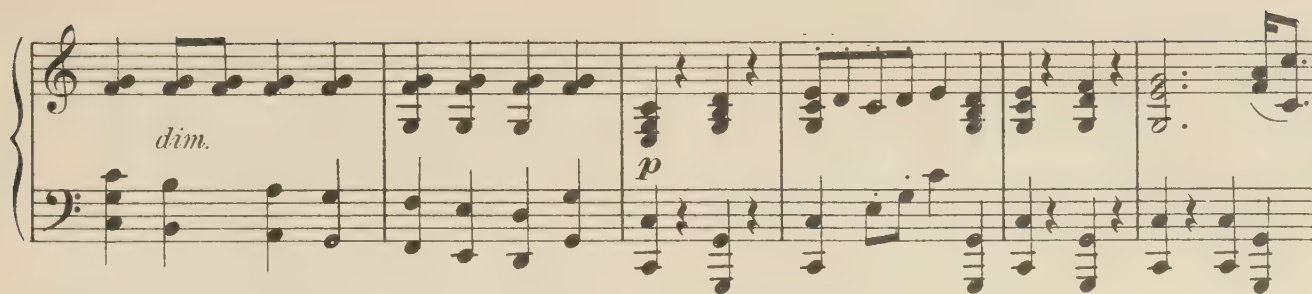
String.
Hrs.

(in Orch.)

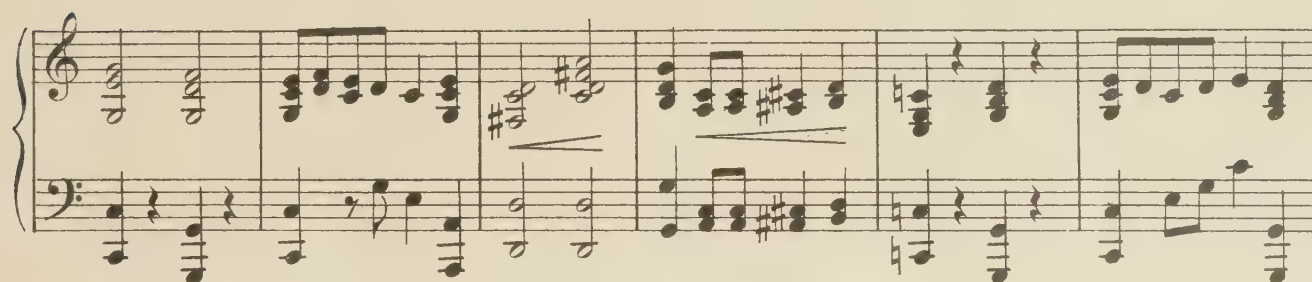
p

cresc.

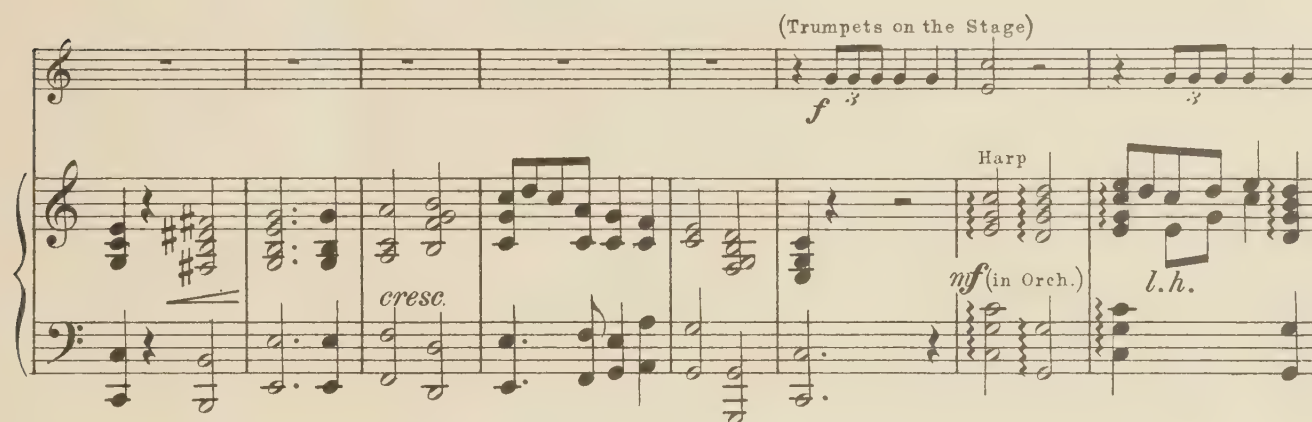
più cresc.



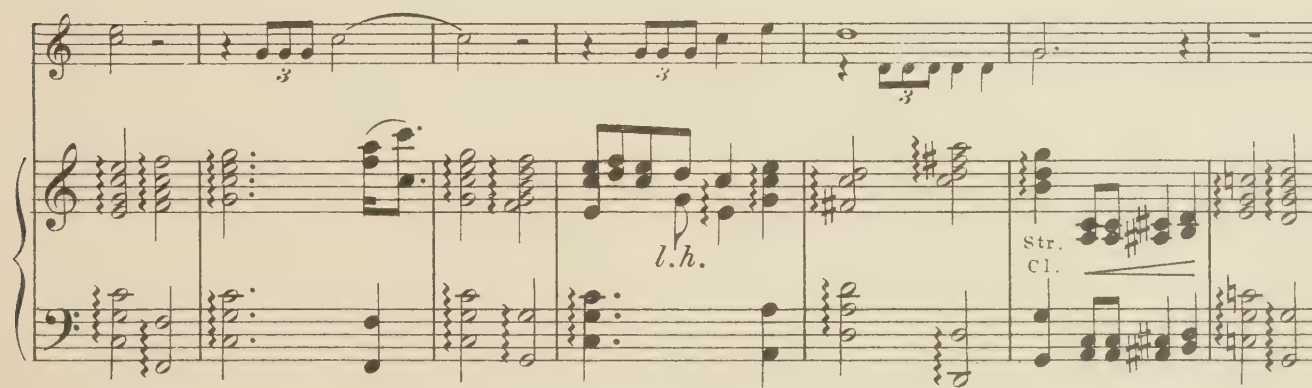
First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *dim.* (diminuendo) and *p* (piano). The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.



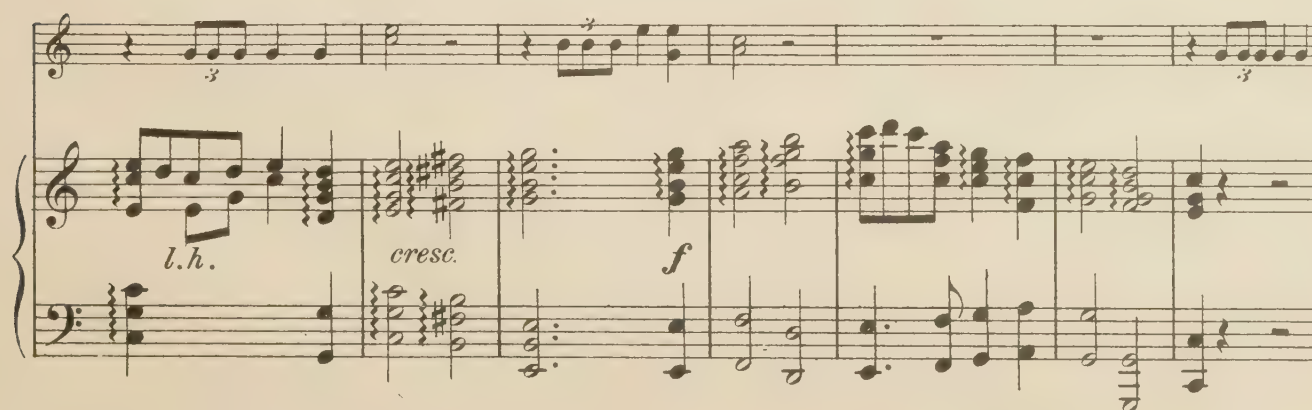
Second system of musical notation, continuing the grand staff. The right hand features a melodic line with some chromaticism, and the left hand continues the harmonic accompaniment. The music is marked *p* (piano).



Third system of musical notation. The top staff is labeled *(Trumpets on the Stage)* and *f* (forte). The grand staff below features a *cresc.* (crescendo) marking. The right hand has a melodic line, and the left hand has a harmonic accompaniment. The music is marked *mf* (in Orch.) and *l.h.* (left hand).



Fourth system of musical notation. The top staff continues the melodic line. The grand staff below features a *l.h.* (left hand) marking. The right hand has a melodic line, and the left hand has a harmonic accompaniment. The music is marked *Str. Cl.* (String Clarinet).



Fifth system of musical notation. The top staff continues the melodic line. The grand staff below features a *l.h.* (left hand) marking. The right hand has a melodic line, and the left hand has a harmonic accompaniment. The music is marked *cresc.* (crescendo) and *f* (forte).

This musical score is for a full orchestra and piano. It consists of six systems of staves. The first system includes a single staff for a woodwind instrument (likely a clarinet) and a grand staff for the piano. The piano part is marked *mf* and includes the instruction "Str. Hrs." (string harmonics). The second system adds a Clarinet (Cl.) and strings (Str.) to the woodwind part, with a piano (*p*) dynamic marking. The third system features a drum part (Dr.) and a grand staff for the piano, marked *f* *Tutti*. The fourth system continues the piano part. The fifth system shows the piano part with a *ff* (fortissimo) dynamic marking. The sixth system includes a drum part (Dr.) and a grand staff for the piano, marked *f*, and concludes with a key signature change to three flats.

mf Str. Hrs.

Cl.
Str.
p

cresc.

f *Tutti*

ff

Dr.

This page of musical notation, numbered 31, contains seven systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic and includes fingerings (4, 5, 3, 4, 5, 3, 3) and a triplet in the bass. The second system features a *dim.* (diminuendo) marking and a triplet in the bass. The third system includes a *cresc.* (crescendo) marking and a fortissimo (*ff*) dynamic. The fourth system has a forte (*f*) dynamic. The fifth system includes a triplet in the bass. The sixth system includes a triplet in the bass. The seventh system includes a triplet in the bass. The notation is complex, with many notes and rests, and includes various musical notations such as slurs, ties, and accents.

(Trumpets on stage.)

First system of piano and trumpet music. The piano part is in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The trumpet part is in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

Oh joy let our songs of glad - ness be

Oh joy let our songs be

Chorus

Second system of musical score, including vocal staves for the chorus and piano accompaniment. The piano part is in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

heard on ev-ry side! Each voice be raised to wel-come The Bridegroom and the Bride! May

heard on ev-ry side! Each voice be raised to wel-come The Bridegroom and the Bride! May

pp

pp

May

Third system of musical score, including vocal staves for the chorus and piano accompaniment. The piano part is in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

Wis-dom Love and Beau-ty Be stead-fast, hand in hand, May Loy-al-ty and Du-ty Pre-

Be stead-fast, hand in hand, May Loy-al-ty and Du-ty Pre-

Wis-dom Love and Beau-ty

rit.

rit. *a tempo*

vail through-out our land! Hail! Hail! Hail! Hail! Hail!

vail through-out our land! Hail! Hail! Hail! Hail! Hail!

col canto *ff* *a tempo* *Tutti.*

(Trumpets on stage.)

N^o. 4. Song.

Lyric by
JOSEPH HERBERT.

"Love Cannot Be Bought."
(Niki.)

Music by OSCAR STRAUS
Arr. by A. CARROLL ELY.

Allegro.

Niki.

Some
I've

f Tutti... *sf* *p*

Moderato.

men are born to rule the land, And pur-plerobes they don them; Whilst some up-on the
wandered oft in Ve-nus bow'rs Per-fumed with fond af-fec-tion; I've tast-ed sweets that

oth-er hand, Have greatnes thrust up-on them. And I believe that some achieve By
charmed the hours, But made my own se-lec-tion. I've of-ten met A vio-o-let, Who

sheer de-ter-mi-na-tion, Po-si-tion great, In spite of Fate, Or oth-er com-bi-
for the moment charmed me, Then I'd pro-pose to rad-iant Rose, Whose beau-ty fair dis-

cresc.

N.

na - tion. Now I was but a sol-dier plain, Con - tent - ed with my
armed me. And thus improved each shin-ing hour, The sweets of life pur-

p *cresc.*

N.

sta - tion, With ne'er a thought that I'd at-tain, My present el-e - va-tion.
su-ing, Like but-ter-fly in ro-sy bow'r In - constant in his wooing.

poco rit. *poco rit.*

Waltz tempo. *a tempo*

N.

1&2. Free-dom no long - er mine, Wo-man and song and wine, For-bid - den

rit. *a tempo* *p*

N.

plea - sures, Bach - e - lers' trea - sures! Scarce can con - trol my rage,

N. *rit.* *a tempo*

Bird in a gild - ed cage, When you've lost Free-dom your life's a blank page.

cresc. *rit.* *a tempo* *f*

March tempo.

N. Victim am I of un-lucky star, Mar-i-tal bonds now en -

Trumpets

p vl.

N. chain me, Oh, what a life for a young Hussar! Still there's no pow'r can restrain me.

Waltz tempo.

N. Comrades and woman and wine and song, I much pre-fer to this court - ly throng. Tho

cantabile *poco*

N. *rit.* *accel.* *a tempo vivo*

ach-ing and breaking I've always been taught, Hearts can-not be bartered, Love

rit. *accel.* *a tempo vivo*

N. *Più allegro.*

cannot be bought, Hearts can not be bartered, Love can not be bought.

cresc. *f* *Tutti* *Tutti*

sf

Exit March.

Slow March Tempo.

Str.
pizz.
p

cresc.

No 5. Duet.

"A Husband's Love"

Lyric by
JOSEPH HERBERT.

(Helene, Friederike.)

Music by OSCAR STRAUS.
Arr. by A. CARROLL ELY.

Andantino.

Our vows ex - changed we're plighted For -
something in my heart that tells me, My

ev - er linked by Fate, Our hearts and lives u - ni - ted, In hap - py married
happiness he will not share, His man - ner cold re - pels me, My doubts I must de -

state. No pow'r on earth can sev - er, My soul from doubt is
clare. A - las, a task a - bove me, I fear that it may

freed; He's mine; yes mine for - ev - er! The Fate's are kind in - deed.
prove, To teach him how to love me, And to retain his love!

Think not love can last for-ev - er, Dangers may a - rise,
You must be wis-er than the ser - pent, Gen-ter than the dove,-

It were well, if you en-deav - or - Guard a- gainst sur-prise.
Constant watchfull-ness re-quired, to keep a hus-band's love.

Helene

Husband's love as I've been told, Is no ea - sy thing to
Reason tempring passion's fire, I shall grant his last de -

Husband's love as I've been told
That, his love will not in - spire,

hold. To keep one's husband true, dear, Each day be won a - new, dear;
sire.

Is no ea - sy thing to hold.
Of your blandishments he'll tire.

espr.

H. *rit.*
If one would keep one's hus-band true,—He must be won each day a - -

H. *Andantino grazioso*
new. — I scarce can ex-press My com-plete hap-pi-ness, For-

H. ev-er he's mine,— a - lone,— He for - ev-er will reign, 'Mid

H. plea-sure or pain, My heart's fond af-fec-tion's his throne. — I
Friederike.
You

H. scarce can express My com-plete happiness, For-ev-er he's mine a - lone, — We for-

F. scarce can express Your com-plete happiness, For-ev-er he's yours a - lone, —

H. ev-er will reign 'Mid pleasure or pain, My heart's fond affection's his throne. —

F. He will reign 'Mid pleasure or pain, Your heart's fond affection's his throne. —

cresc. *rit.* *p*

H. **Tempo I** There's heart's fond af-fec-tion's his throne. —

F. **Tempo I** heart's fond af-fec-tion's his throne. —

rit. *f*

No 6. Terzette.

"The Family's Ancient Tree."

Lyric by
JOSEPH HERBERT.

(Friedericke, Niki, Joachim.)

Music by OSCAR STRAUS.
Arr. by A. CARROLL ELY

Allegro moderato.

What a mis - fortune, wo - ful dis -

grace! It is too late our steps to re - trace.

Niki.

Yours a bad bargain,

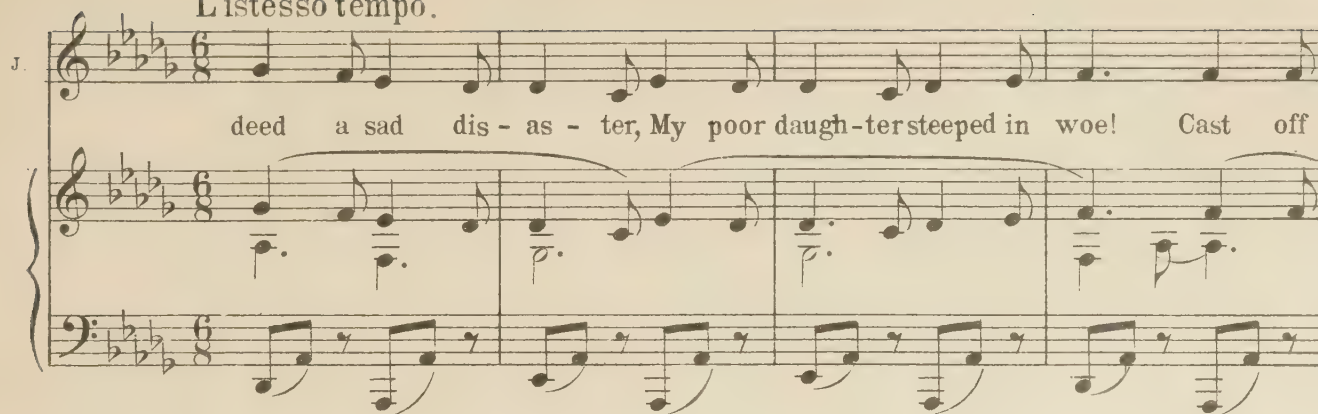
Wast - ed our gold, We're the ones sold.

Though I was purchased, You're the ones sold.

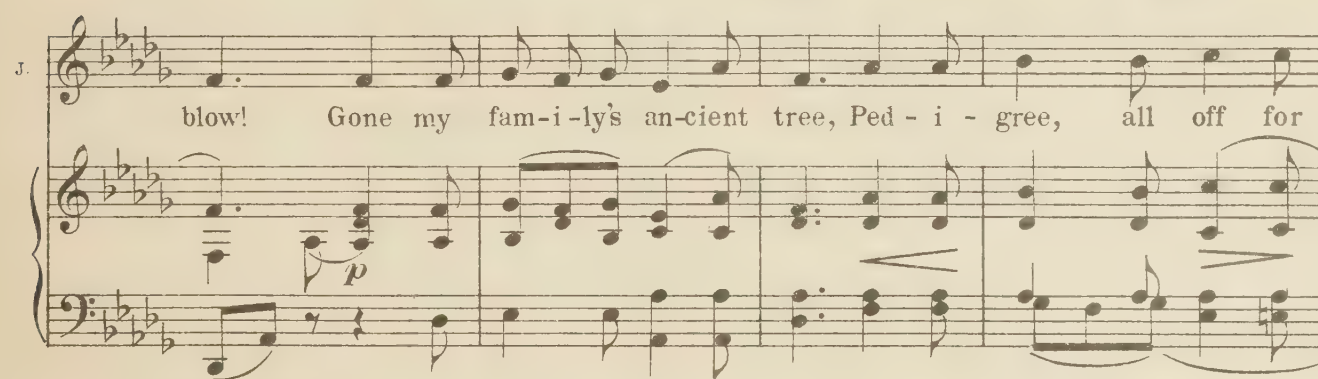
'Tis in -

mf *espress*

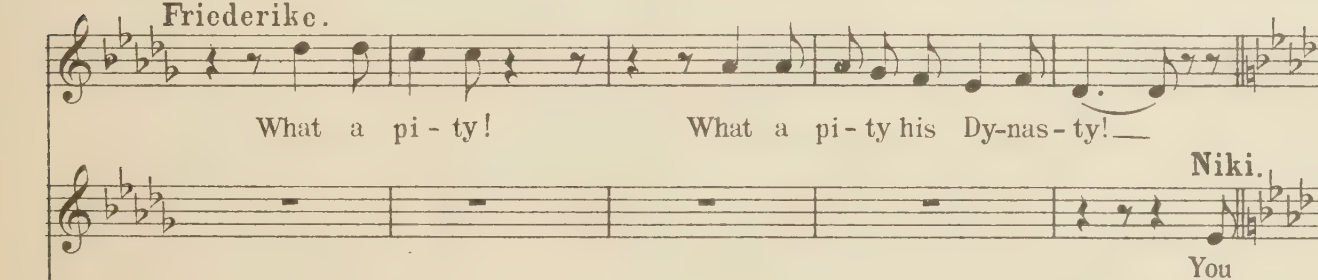
Allegretto tempo.

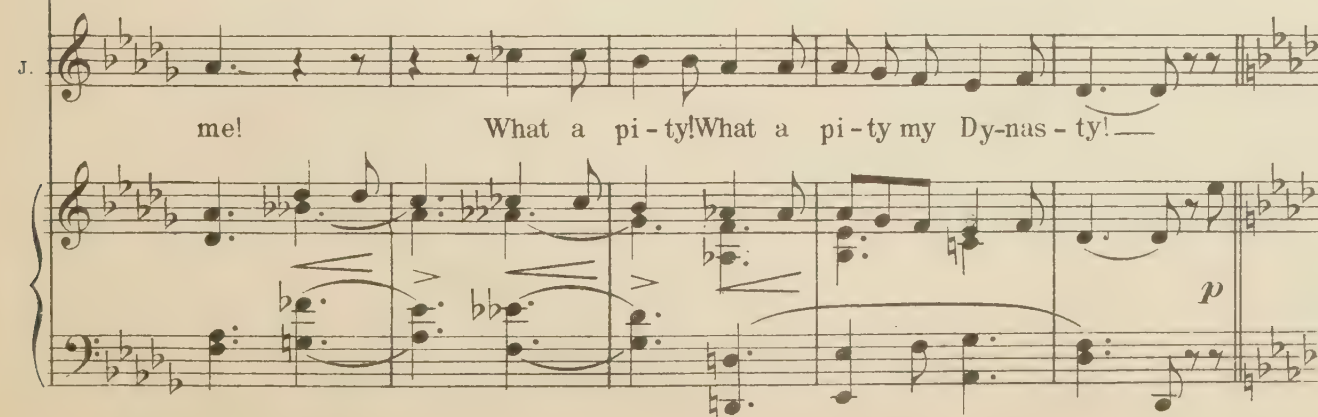
J.  deed a sad dis - as - ter, My poor daugh - ter steeped in woe! Cast off

J.  by her lord and mas - ter For my grand - son what a

J.  blow! Gone my fam-i-ly's an-cient tree, Ped - i - gree, all off for

Friederike.

 What a pi - ty! What a pi - ty his Dy-nas - ty! — Niki.
You

J.  me! What a pi - ty! What a pi - ty my Dy-nas - ty! — *p*

Poco più vivo.

should have con-sulted with me. — Now, you are en-tire-ly to blame; — Though

N. married, I feel I am free, — Re-spon-si-ble you for the shame. — Did

N. I seek the Prin-cess' hand? — I was not permit-ted to choose; — Co-

Friederike. Tempo I.

What a mis-
er-cion by roy-al com-mand, — To live with her, now I re-fuse.

p

for-tune, wo-ful dis-grace, It is to late our steps to re-trace.

Ours a bad bargain, Wast-ed our gold, Though you were purchased

Yours a bad bargain, Wast-ed our gold, Though I was purchasd

Ours a bad bargain, Wast-ed our gold, Though you were purchased

We're the ones sold. Poor He - le - na!

You're the ones sold. Poor He -

We're the ones sold. Poor He - le - na!

mf *espress*

N. le - na, she will rage, When she finds that I've de - sert - ed, Bird has

Friederike.

Gone his fam-i-ly's an-cient tree, Ped-i gree, all off for

N. flown_ an emp-ty cage.

Joachim.

Gone my fam-i-ly's an-cient tree, Ped-i gree, all off for

Frie. him; What a pit - y! what a pit-y, his dy-nas - ty! — I

J. me; What a pit - y! what a pit-y, my dy-nas - ty! —

Poco più vivo.

Frie. think that your du-ty is clear. Your
Niki.

'Tis du-ty that calls me a - way. —

Poco più vivo.

Ob.

Frie. wife, bro-ken-heart ed I fear. —

N. That's not an in-ducement to

VI.

Frie. But think of the scandal in - volved! The court will be mor-ti-fied

N. stay.

cresc.

Frie. quite —

N. *rit.*
My pur-pose is firm—I'm re-solved!— To leave her for-ev-er—to —

Tempo I.

N. night. I am

Joachim.
'Tis in-deed a sad dis-as-ter, My poor daugh-ter steeped in woe!

Tempo I.

mf espress.

Str.

Friederike.

N. Gone his -

not her lord and mas-ter, And your grand-son I don't know. Gone his

J. Gone my

Frie.
fam-i - ly's an - cient tree, Ped - i - gree_ all off for him. What a

N.
fam-i - ly's an - cient tree, Ped - i - gree_ all off for him.

J.
fam-i - ly's an - cient tree, Ped - i - gree_ all off for him.

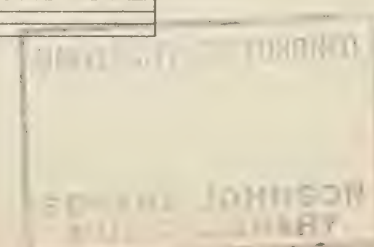
Frie.
pit - y! what a pit - y, his dy - nas - ty! — *rit.*

N.
What a pit - y! what a pit - y, his dy - nas - ty! — 'Tis

J.
What a pit - y, my dy - nas - ty! —

Poco più lento.

N.
time that this in - ter - view ends, I bid you a - dieu, my good friends. I



ritard. (Niki exit)

N. think quite e-nough has been said ——— I'm off to bed. ———

Joachim. *Più lento.*

'Tis in - deed a sad dis -

Friederike.

Cast off by her lord and

J. as - ter, My poor daugh - ter slept in woe,

Frie. mas - ter, For his grand-son— what a blow! Gone his fam-i-ly's an - cient

J. Gone my fam-i-ly's an - cient

Cl. *p*

Bassoon

Frie. tree, Ped - i - gree,— all off for him! Oh, a - las! his dy - nas -

J. tree, Ped - i - gree,— all off for me! Oh, a - las! my dy - nas -

dim.

Frie. ty! Dy - nas - nas - ty!

J. ty! Dy - nas - nas - ty!

Fl. Oboe

Cl. *pp* Bassoons

Nº 7. Waltz Duet.

Waltz Dream
Oscar Straus

"Love's Roundelay."

Lyric by
JOSEPH HERBERT.

(Niki, Montschi.)

Music by OSCAR STRAUS
Arr. by A. CARROLL ELY.

Vivo.

The piano introduction is in 3/4 time, marked 'Vivo'. It features a treble and bass staff. The treble staff has a melody with triplets and slurs, while the bass staff provides a harmonic accompaniment. The dynamic is marked 'f Tutti'.

Niki. Meno mosso.

The first vocal entry is in the treble staff, marked 'Niki. Meno mosso'. The lyrics are 'The soft sum-mer twi-light was fad - ing, I'. The piano accompaniment is in the bass staff, featuring a melody with triplets and slurs. The dynamic is marked 'p'.

The second vocal entry is in the treble staff, marked 'N.'. The lyrics are 'sat in the gar - den a - lone; ——— The zeph-yrs of night ser - e -'. The piano accompaniment is in the bass staff, featuring a melody with triplets and slurs.

The third vocal entry is in the treble staff, marked 'N.'. The lyrics are 'nad - - ing, The trees with their mys - ti-cal tone. ——— The'. The piano accompaniment is in the bass staff, featuring a melody with triplets and slurs.

N. leaves seemed to thrill to each meas - ure, The boughs beat-ing time to each

N. strain. The flow'r-ets all nod-ding their pleas - ure, On

N. *rit.* hear-ing the sweet re - frain. The tune set the shad-ows a - *a tempo*

N. danc - - ing, No note in the ca-dence was false, A

poco rit.

N. mel-o - dy sim - ply en - tranc - ing, A beau - ti - ful Vi - en - nese

poco rit.

più tranquillo con espress

N. Waltz! Soft - ly each mea - sure, Gent - ly each strain,

Str. *pp più tranquillo*

N. Thrilled me with plea - sure, Filled me with pain; Tones that were tear - ful,

N. Tones of de - light, Sor - row - ful or cheer - ful, Rang through the night.

poco string.

N. Softly each mea - sure, Gently each strain, Thrilled me with plea - sure, Filled me with

M. Softly each mea - sure, Gently each strain, Thrilled me with plea - sure, Filled me with

ppoco string. *cresc.*

N. pain; *rit.* Song of the ring - time, *Mosso*

M. pain; Song of the Springtime, Love's month of May! *Mosso*

rit. *Tutti mf*

N. Love's round - e - lay! Song of the Spring - time, Love's month of May, *rit.* Song of the

M. Song of the Spring - time, Love's month of May, Song of the

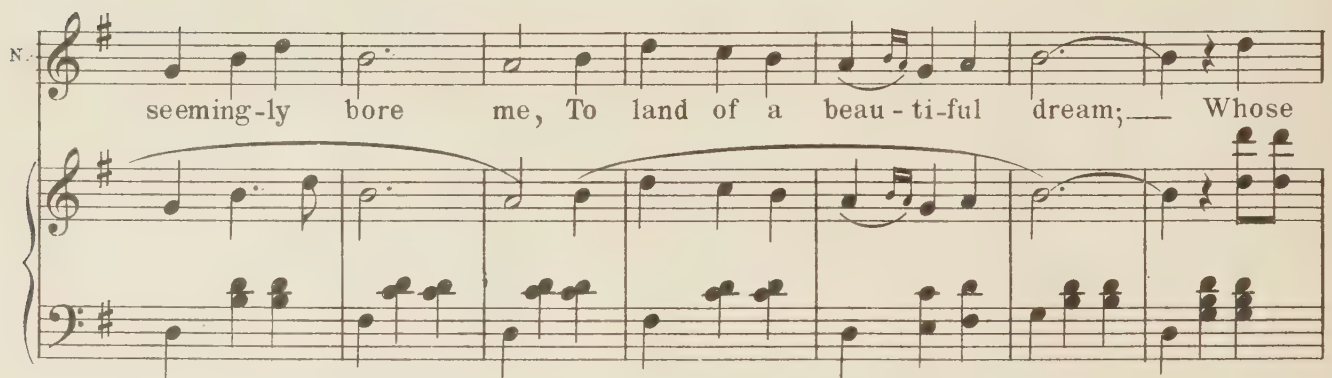
poco f p rit. cresc.

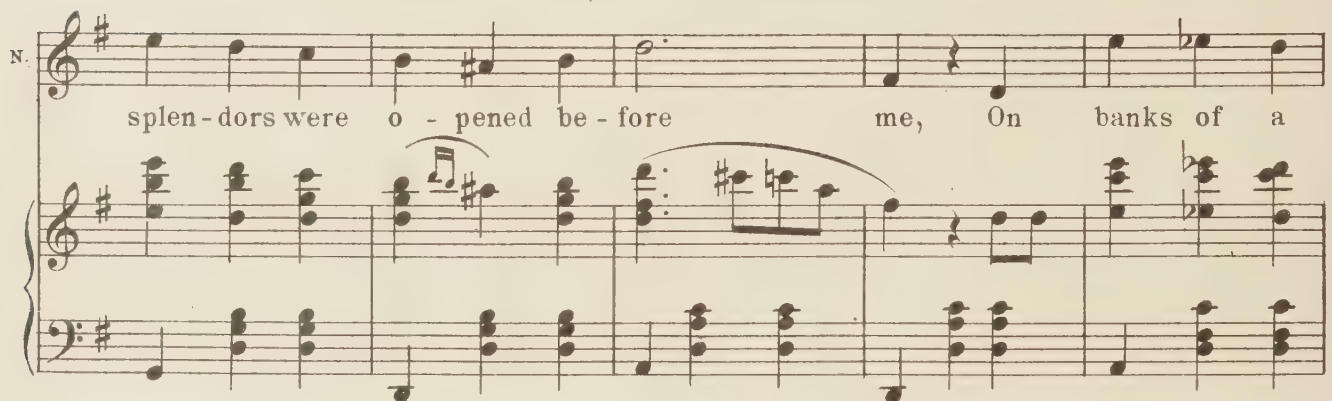
N. ring - time, Love's round - e - lay!


M. ring - time, Love's round - e - lay! *a tempo mosso*

f

N.  Niki. Meno
The mel - o - dy

N. 
seemingly bore me, To land of a beau - ti - ful dream; — Whose

N. 
splen - dors were o - pened be - fore me, On banks of a

N. 
mys - ti - cal stream. — The wave - lets pond - lil - lies ca - ress -

N. *cresc.*
 ing, While sun-beams were danc-ing a - bove, And Sol seemed to

cresc.

N. *rit.*
 smile as tho' bless - ing, An E-den of Truth and Love —

rit.

N. *a tempo*
 — And chant-ing in song cap-ti - vat - - ing, Each heart vowed'twould

M. *a tempo*
 Montschi.
 And chant-ing in song cap-ti - vat - - ing, Each heart vowed'twould

espress. cl.

N. *rit.*
 nev - er be false, — In tones that with love were pul - sat - ing, A

M. *rit.*
 nev - er be false, — In tones that with love were pul - sat - ing, A

espress. cl. rit.

N. *più tranquillo*
 beau-ti - ful Vi - en - nese Waltz. _____ Soft - ly each meas - ure,
 M. beau-ti - ful Vi - en - nese Waltz. _____ Soft - ly each meas - ure,
con espress.
pp più tranquillo

N. Gently each strain, Thrilled me with pleas - ure, Filled me with pain; Tones that were
 M. Gently each strain, Thrilled me with pleas - ure, Filled me with pain; Tones that were

N. tear-ful, Tones of de - light, Sor-rowful or cheer-ful Rang through the night.
 M. tear-ful, Tones of de - light, Sor-rowful or cheer-ful Rang through the night.

poco string.

N. Soft-ly each meas-ure, Gent-ly each strain, Thrilled me with pleas-ure, Filled me with

M. Soft-ly each meas-ure, Gent-ly each strain, Thrilled me with pleas-ure, Filled me with

p poco string. *cresc.*

Più mosso.

N. pain. *rit.* Song of the ring - time

M. pain. Song of the Spring-time, Love's month of May! *Più mosso.*

rit. *mf*

N. Love's round-e - lay! Song of the Spring-time, Love's month of May, Song of the *rit.*

M. Song of the Spring-time, Love's month of May Song of the *rit.*

poco f *p rit. cresc.*

N. ring-time, Love's round-e - lay!

M. ring - time, Love's round-e - lay! *Mosso.*

f *ff*

No 8. Duet and Finale I.

"My Dearest Love"

(Helene, Niki, Friederike, Lothar, Joachim.)

Lyric by
JOSEPH HERBERT.

Music by OSCAR STRAUSS

Arr. by A. CARROLL ELY.

Andantino quasi allegretto. Helene. *poco rit.*

My dear-est

p *poco rit.*

a tempo

love, — why leave me all a - lone! — For you I

a tempo

wait with anxious heart and true, — The comrades who were with you now are

espress.

gone, — Ah come, Be - lov - ed, come! I wait for you. Niki.

She waits for

N. me— the mis-chiefs of her mak-ing, A last fare-well— My leave I'll soon be

Helene.
 • Oh, why so cold? Ah, give me, love, one kiss.——
 (Aside)
 tak-ing. I'm ill pre-

espressivo *cresc.*

(To Helene)
 N. pared for such a scene as this.—— To take such lib - er - ty, I

N. am a-fraid, I'd nev-er dare to kiss a roy - al maid.—— 'Tis but a

(Aside)

N. dream from which we'll soon a - wak - en And she a - las! will find her-self for -

cresc. *Str.*

Helene. *Grazioso.*

I can-not express My

saken! *Fl.* *p* *vl.* *Grazioso.* *p* *Bssn.*

H. true hap - pi - ness, For ev - er you're mine — a - lone. — In my

espress.

H. heart you will reign, 'Mid pleas-ures or pain, My heart's fond af - fec-tion your

H. throne.— For

Niki. (Aside)

N. She must be re-signed, Her love is de-clined. My

H. ev-er you're mine— a - lone — In my heart you will reign, 'Mid

N. free-dom is mine a - lone — All ties we must

cresc.

H. pleasures or pain, My heart's fond af-fec-tion your throne.—

N. sev-er from now; False our meet - ing, false our vow!—

rit. *p*

Tempo I.

Helene.

Why hes-i-tate? Come, take me to your arms!

espress.

H. Are you in - diff' - rent to a maid-en's

H. charms?—
Niki.

In vain your plead-ing for love's con-sum - ma - tion, My heart is

cresc.

N. steeled, in vain is all temp-ta-tion — Hearts are not lost nor won, dear, in a

rit.

rit.

Helene.

My love re - fused? Ah, tell me why, I pray! —

day! — Ah, Prin-cess,

p

Piu lento

hear me pray, why be so blind? I must be cru-el, dear, if I would be

kind; — Let's say "Good-night" — Come, let me kiss your hand; — To-mor-row

cresc.

Helene.

My fears, my tears I scarce-ly can re -

morning you'll un-der - stand.

p

Fl. VI.

H. strain!

N. For - get me, child, ——— our course to me is

H. Your fond ca - ress has filled me with de -

(Taking her hand, he strokes her hair)

N. plain.

VI. Solo

dim. *p espress.* *cresc.*

H. light.

N. My sweet Prin-cess, sweet be thy dreams— good night!

Oboe Solo

H. *Your fond ca - resses, has filled me with de - light,*

N.

espress. *cresc.* *VI. Solo*

H. *Sweet be thy dreams goodnight!*

N. *Goodnight! Goodnight! Sweet be thy dreams goodnight! Good-*

rit. *VI.* *dim.*

H. *Good-night!*

N. *night!*

Fl. *VI.* *Horn.* *pp*

Intermezzo

Fl. Solo

p dolce

Bell.

Str.

VI. Solo
espress.

cresc.

Fl.

VI.

dim. sempre

Horn.

Bell.

pp

Bassoon.

p

(Pause)

(Sigismund enters and listens at door of Niki's bedroom, then at door of Helene's bedroom; smiles and rubs his hands as though satisfied with the situation—then exit)

Moderato

Str.

pp

Cl.

p

Moderato

Bassoon

(Through the curtains appear the heads of Friederike, Lothar, and Jo-

Cl.

p

Cl. II.
Str.

achim. Friederike and Joachim stare at the bedroom doors)

Trombone

*molto
espress.*

(Joachim and Friederike tiptoe out to listen at the doors. Gestures of despair. Lothar comes from behind curtain. They look round at each other.)

Horn.

Friederike.
In subdued tones

Frie. Gone the fam-i-ly's ancient tree, Ped-i - gree all off for him What a

J. Gone the fam-i-ly's ancient tree, Ped-i - gree all off for him

L. Gone the fam-i-ly's ancient tree, Ped-i - gree all off for him

pp
Timp.

Frie. pi - ty!

J. What a pi - ty!

L. *rit.* What a pi - ty his dy - nas - ty. (The three begin to march off dolefully)

rit. *pp*

Picc. *dim. sempre*

First system of musical notation, featuring a treble and bass staff with various notes and rests. The bass staff includes a series of chords marked with 'x' symbols.

Second system of musical notation, continuing the piece with more complex rhythmic patterns and dynamic markings like 'p' and 'f'.

Third system of musical notation, showing further development of the musical themes with various articulations.

Fourth system of musical notation, featuring a variety of note values and rests.

Fifth system of musical notation, including a section with a double bar line and a repeat sign.

Sixth system of musical notation, concluding the page with a final cadence.

Act II.

No 9. March.

"Kissing Time."

Lyric by
JOSEPH HERBERT.

(Chorus.)

Music by OSCAR STRAUS.
Arr. by A. CARROLL ELY.

March tempo

f *p*

cresc.

* (Stage Music)

f

*) Stage Music - Small orchestra of ladies on stage, conducted by Franzi.

(Curtain rises)



Chorus.

Soprano

Alto

Come love, don't be shy, Kiss-ing time is

The first line of the chorus features vocal entries for the Soprano and Alto parts. The Soprano part begins with a half note F#4, and the Alto part begins with a half note E4. The piano accompaniment continues with a steady bass line and a melodic line in the right hand. The lyrics are "Come love, don't be shy, Kiss-ing time is".

nigh; Let's wel-come love and laugh - ter, You and I.

The second line of the chorus continues the vocal and piano accompaniment. The Soprano part has a half note F#4, and the Alto part has a half note E4. The piano accompaniment continues with a steady bass line and a melodic line in the right hand. The lyrics are "nigh; Let's wel-come love and laugh - ter, You and I."

Drive dull care a - way, Let our hearts be gay, Though sor-row fol-low af - ter,

The third line of the chorus continues the vocal and piano accompaniment. The Soprano part has a half note F#4, and the Alto part has a half note E4. The piano accompaniment continues with a steady bass line and a melodic line in the right hand. The lyrics are "Drive dull care a - way, Let our hearts be gay, Though sor-row fol-low af - ter,".

(Whistling)

Joy now holds its sway!

(Whistling)

p
(Orch. & Stage Music)

This system contains the first four measures of the piece. The vocal line begins with the lyrics "Joy now holds its sway!". The piano accompaniment includes a whistling melody in the right hand and a rhythmic accompaniment in the left hand. The dynamic marking *p* (piano) is indicated for the orchestra and stage music.

This system contains measures 5 through 8. The vocal line continues with a melodic phrase. The piano accompaniment features a whistling melody in the right hand and a rhythmic accompaniment in the left hand.

Though sor-row fol-low af - ter, Joy now holds its sway.

f *ff*

This system contains measures 9 through 12. The vocal line concludes with the lyrics "Though sor-row fol-low af - ter, Joy now holds its sway.". The piano accompaniment features a whistling melody in the right hand and a rhythmic accompaniment in the left hand. The dynamic markings *f* (forte) and *ff* (fortissimo) are indicated.

No 10. Song with Chorus.

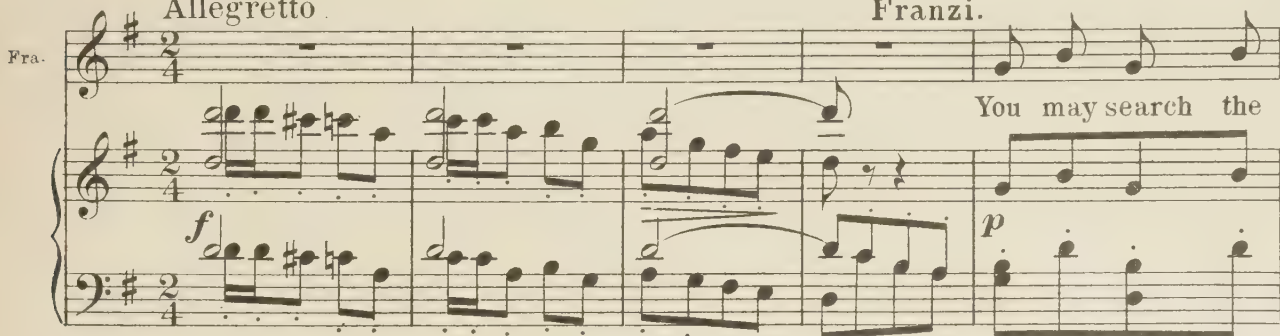
"Life is Love and Laughter, - Come join in the Waltz." "

Lyric by
JOSEPH HERBERT.

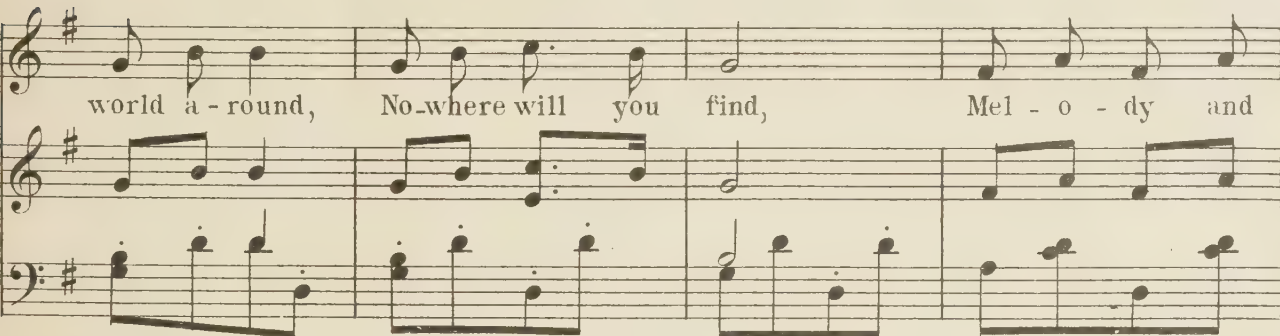
(Franzi, Chorus.)

Music by OSCAR STRAUß.
Arr. by A. CARROLL ELY.

Allegretto Franzi.

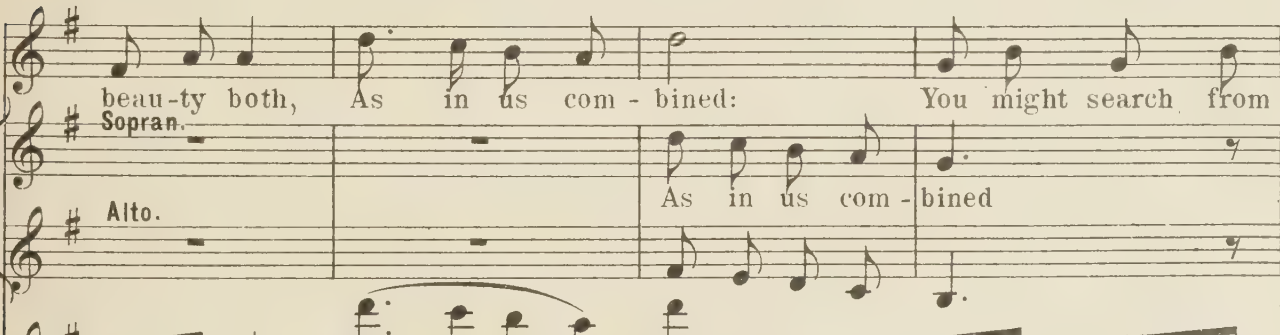
Fra. 

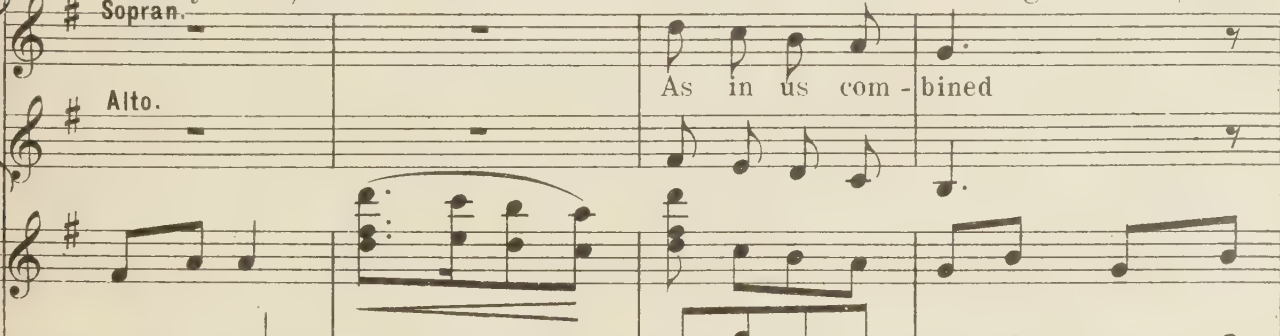
world a - round, No-where will you find, Mel - o - dy and

Fra. 

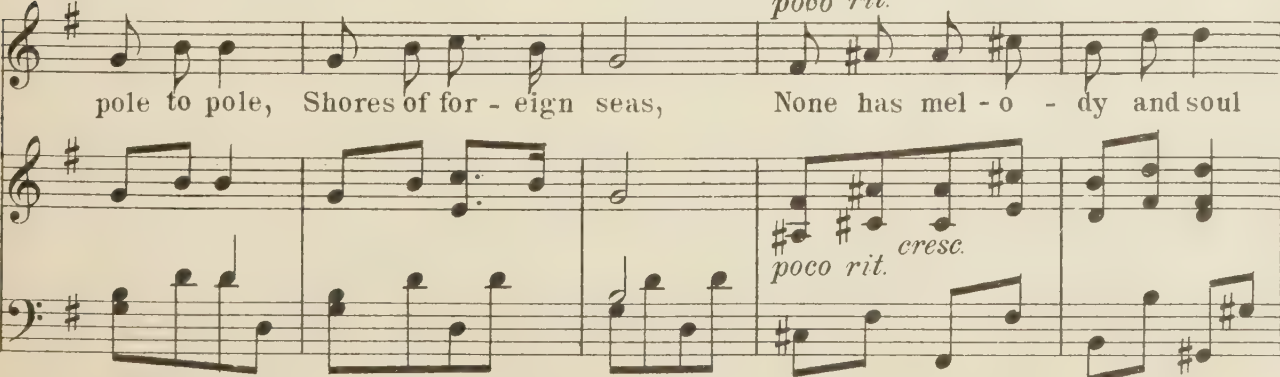
beau-ty both, As in us com - bined: You might search from

Chorus.

Sopran. 

Alto. 

pole to pole, Shores of for - eign seas, None has mel - o - dy and soul

Fra. 

più rit. Un poco più mosso

Fra. Like the Vi-en - nese! Life is love and laugh-ter, One sweet song;

più rit.
Like the Vi-en - nese!

Un poco più mosso

più rit.

Fra. Life as sweet de - light, Tears may fol-low af - ter,

Sor-row can not blight!

f p fp

Fra. Love goes wrong, Sing a mourn-ful tune! Blight-ed hon - ey -

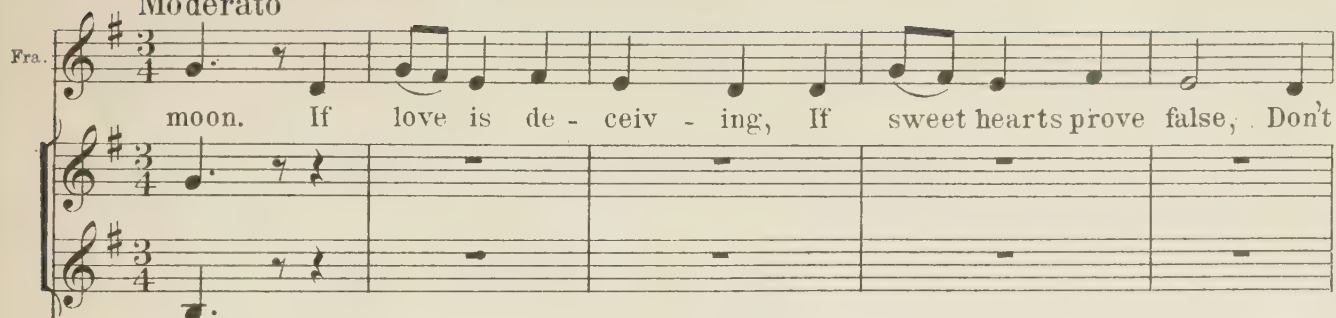
rit. *più rit.*

rit. *più rit.*

Blight-ed hon - ey

f rit. *più rit.*

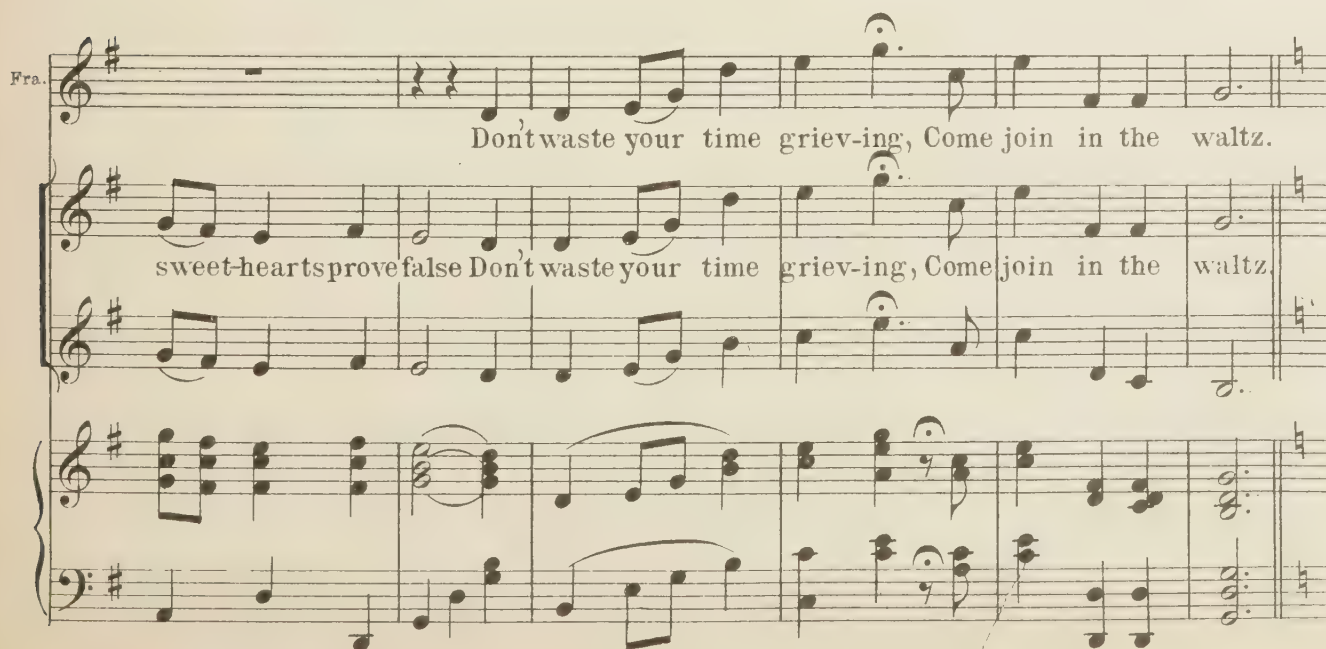
Moderato

Fra. 

Moderato



Fra. 

Fra. 

Più lento. *rit.* *a tempo*

Fra. *Cl. Solo.*

p *rit.* *a tempo* *Str.*

I'm sure it would not both-er me, If I should be for-

Fra. sak-en; There's fish I'm sure still in the sea, Quite as good as have been

Fra. *rit.*

tak-en. Let po-ets sing of lov-ers' sighs, Of blight-ed lives, hearts

cresc. *rit.*

a tempo *più mosso.* *rit.* *a tempo*

Fra. ach-ing, But girls should show their en-ter-prise, An-oth-er sweet-heart tak-ing.

a tempo *più mosso.* *rit.* *a tempo*

poco string. *mf*

I'm

Fra. Ah _____ for - sak - en;

sure it would not both-er me, If I should be for - sak - en; There's

Fra. Ah _____ been tak - en. Let

fish I'm sure still in the sea, Quite as good as have been tak - en. Let

Fra. po - ets sing of lov-er's sighs, Of_ blight - ed lives, hearts ach - ing, But *rit.* *a tempo*

po - ets sing of lov-er's sighs, Of_ blight - ed lives, hearts ach - ing, But *rit.* *a tempo*

cresc. *rit.* *a tempo*

string. *poco rit.* *a tempo*

Fra. girls should show their en-ter-prise, An-oth-er sweet-heart tak-ing, But

string. *poco rit.* *a tempo*

girls should show their en-ter-prise, An-oth-er sweet-heart tak-ing,

string. *poco rit.* *a tempo*

più string.

Fra. girls should show their en-ter-prise, An-oth-er sweet-heart tak-ing.

An-oth-er sweet-heart tak-ing.

più string. *cresc.* *f*

Tempo I.

Fra. You may search the

f *p*

Fra. world a-round, No-where will you find, Mel-o-dy and beau-ty both,

Fra. As in us com-bined, You might search from pole to pole, Shores of for-eign

As in us com-bined,

Fra. seas, None has mel-o - dy and soul, Like the Vi-en - nese!

Like the Vi-en -

cresc.

Poco più mosso.

Fra. Life is love and laugh-ter, One sweet song, Life a sweet de-light!

nese!

Poco più mosso.

f p

Fra.

Tears may fol-low af-ter Love goes wrong,
Sor-row can-not blight!

Fra.

Sing a mourn-ful tune, Blight-ed hon-ey-moon. If love is de-
Blight-ed hon-ey-moon.

rit. Moderato.

f *rit.* Moderato.

Fra.

ceiv-ing and sweet-hearts prove false, Don't waste your time griev-ing, come

rit.

a tempo

Fra. join in the Waltz.

a tempo

If love is de - ceiv - ing and sweet-hearts prove

f a tempo

Mosso.

Fra. Don't waste your time griev-ing, Come join in the Waltz.

false Don't waste your time griev-ing, Come join in the Waltz.

Mosso.

ff

Mosso.

ff

No. 11. Kiss - Duet.

"Sweetest Maid of all"

Lyric by
JOSEPH HERBERT.

Franzi, Niki.

Music by OSCAR STRAUS.
Arr. by A. CARROLL ELY.

Allegretto molto moderato.

Niki.

The musical score is written for voice and piano. It begins with a piano introduction in B-flat major, 4/8 time, marked *Allegretto molto moderato*. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a *p* (piano) dynamic marking. The vocal line for 'Niki' enters with a single note. The lyrics are: "beg you believe sweetest maid-en, That the love your charms in - spire And your kiss - es with perfume la - den, Thrill each nerve, set my heart a - fire! Ah! be - lieve me, my own! the de - vo - tion, You've cre - a - ted with-in this breast, Is as". The piano accompaniment continues with a steady rhythm, and a *cresc.* (crescendo) marking is placed over the final measures of the piano part.

beg you believe sweetest maid-en, That the love your charms in - spire And your
kiss - es with perfume la - den, Thrill each nerve, set my heart a - fire! Ah! be -
lieve me, my own! the de - vo - tion, You've cre - a - ted with-in this breast, Is as

cresc.

bound-less and deep as the o - cean, If you doubt, put my love to test, Is as

dim.

bound-less and deep as the o - cean, If you doubt, put my love to test.

poco rit.

cresc.

dim. poco rit.

Franzi.

a tempo.

You are not sin-cere In your heart, I fear, Hap-pi-ness ex-chang-ing

a tempq. p espress.

for a tear, Women's hearts were not made for play, Lovers of-ten kiss, and then

Fra. *run a-way; Men en-joy the sport de - ceiv - ing, Their prom-is - es*

cresc.

Fra. *rit.* *false un-true, Trust-ing hearts for-ev-er griev-ing, Break-ing heart each day a -*

rit.

Very slow, Waltz tempo.

Fra. *new! Niki.*

Oh, you dear - est, Oh, you rar - est, Oh, you

Very slow, Waltz tempo.

Fra. *In - sin - cer - est and un - fair - est*

sweet - est maid of all!

Niki draws nearer to Franz.

Fra. When you're seek-ing to en - thrall! _____

cresc. *espress.*

Niki. (She gently resists his

Oh, you sweet - est maid of all! _____

attempt to kiss her.) Franz.

Niki. I, un - heed-ing to your call. _____

Sweetheart list - en to Love's call. _____

cresc. *p*

Tempo I.

Niki. Ah,

p

N. list - en, my dar-ling my dear-est, Cast all doubt and fear to the winds, For my

N. love' ev-er fond, sin-cer-est, For ev-er af - fec-tion binds; Like a

N. flash in the sky let it reach you, Such a lovedear I nev-er knew; True

cresc.

N. hap-pi - ness I will teach you, My lovewill e'er be true; True

dim.

Draws Franzi to-
ward him her re-
sistance weakens

N.

poco rit.

hap-pi - ness I will teach you, My love will e'er be true.

dim. poco rit.

Franzi.
a tempo

Ah, I hard-ly dare, If I thought you'd care, Could I but believe what you declare;-

p espress.

Fra.

Women's hearts were not made for play, Lov-ers often kiss and then run a-way.

Fra.

Do not set my poor heart ach - ing, For sport of an i - dle hour;

cresc.

rit.

Fra. Con - quer - ing and then for - sak - ing I am weak - I'm in your

rit.

Very slow Waltz tempo.

(Franzi yields to Niki's embrace)

Fra. pow'r. Niki.

Oh, you dear - est, Oh, you rar - est! Oh, you -

Very slow Waltz tempo.

espress. pp

(Niki presses her lips with a long, ardent kiss - orchestra continues melody.)

N.

Viol. Solo

N. Dear - est, I a -

p dolce

Franzi.

Oh, you dear - est one — of all! —

dore you!

molto

rit.

Kiss me, sweetheart, kiss me! Both re - sponding to true love's

rit.

Kiss me, sweetheart, kiss me! Both re - sponding to true love's

cresc. *rit.* *Tutti*

Tempo I.

(Niki leads Franzi into the pavilion.)

call. —

call. —

Tempo I.

Fl. *psubito* *morendo* *p*

pp *pp*

No 12. Terzett.

Lyric by
JOSEPH HERBERT.

"Lesson in Love."
Helene, Franz, Friederike.

Music by OSCAR STRAUS
Arr. by A. CARROLL ELY.

Andantino con moto.

Helene.

I am

seek-ing for in-for-ma-tion that you, I'm sure, can quick-ly sup-ply; why are

men of Aus-tri-a's na-tion Bash-ful and shy? Blind to the

Friederike.

Pray tell us why.

charm of maid-ens at-trac-tive, Nev-er a care for lov-er's true bliss, Tired and

Fl. *VI.* *p* *Cl.* *Str.* *cresc.* *p* *Hrs.*

H. sleep-y, Who1-ly in - ac - tive, Won't take a kiss.

Franzi. Sur -

Friederike. Pray, why is this?—

Ob. V. p

Cl.

Moderato. poco accel.

Fra. pris-ing! sur - pris-ing! For ev'-ry one a - grees, Kiss-ing's the

Str. poco accel.

Fra. life of the true. Vi - en - nese; At "lov - ey" and "dov - ey" they're

rit. a tempo

rit. a tempo

cresc.

Fra. al-ways a - wake, — To op - por - tu - ni - ty, for old love's

cresc.

Allegro.

Fra. sake, — At game of win - ning hearts, They take the cake.

Fra. Kiss and tease and hug and squeeze, No men like the Vi - en - nese! Start-ing at the

Helene. *Più allegro*

Ah _____
age of ten, Sev-en-ty, be - gin a - gain. **Friederike**
 Kiss and squeeze and hug and - tease,
vi. pizz.
crese.
Più allegro

H. Start-ing at the age of ten, Sev-en-ty, be -
Frie. No men like the Vi - en - nese!

gin a-gain. **Franzi**

Temp'-ra-ment! Temp'-ra-ment! Mak-ing love and giv-ing vent,

mf *p*

Helene.

Temp'-ra-ment! Temp'-ra-ment! Mak-ing love and giv-ing vent, Temp'-ra-ment!

Franzi.

Friederike.

Temp'-ra-ment! Temp'-ra-ment! Mak-ing love and giv-ing vent, Temp'-ra-ment!

mf *p* *mf*

H.

Temp'-ra-ment! Temp'-ra-ment!

Fra.

Temp'-ra-ment! Temp'-ra-ment!

Frie.

Temp'-ra-ment! Temp'-ra-ment!

marc. *fz* *fz* *fz* *fz*

H. *f* ment!

Fra. *f* ment!

Frie. *f* ment!

ff Vivace. *accel.* *f*

Tempo I.

Fl. *p* Cl. *p* Str. *p* Vl. *p*

Helene. There's one great

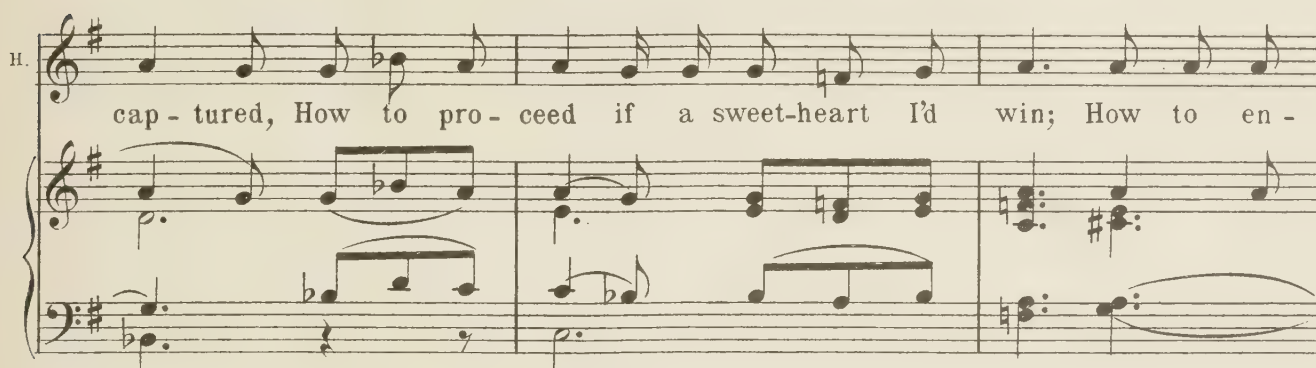
H. fa - vor I am be - seech - ing There is a les - son I'm anx - ious to

H. learn; I'll be at - ten - tive While you are teach - ing knowl - edge I

cresc. Cl. Horns

H.  yearn. **Franzi.** Teach me the way a heart can be
Paid in re - turn.

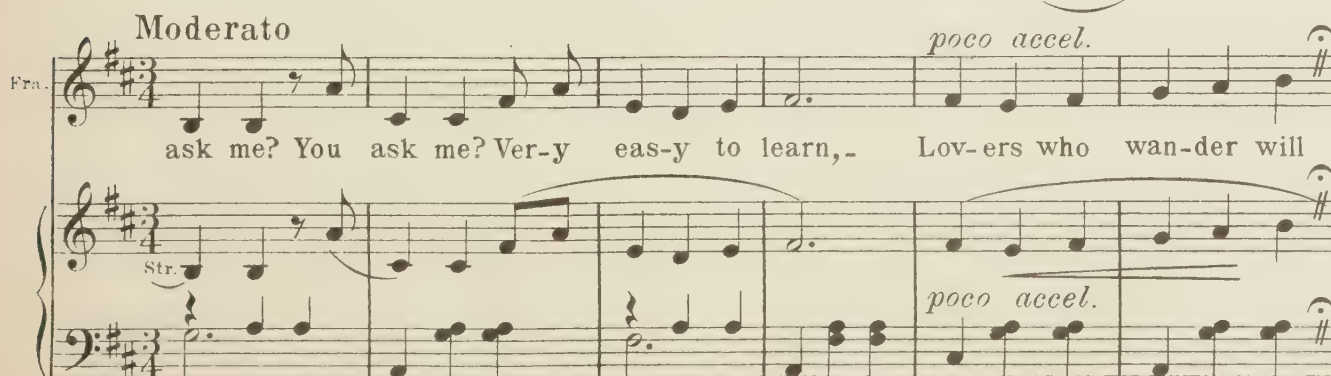
p
Str.

H.  cap - tured, How to pro - ceed if a sweet-heart I'd win; How to en -

H.  chain him both willing and raptured - Come now be - gin!

Franzi
Friederike You
Bet - ter be - gin. —

p
Cl.

Moderato *poco accel.*
Fra.  ask me? You ask me? Ver - y eas - y to learn, - Lov - ers who wan - der will

poco accel.
Str.

rit. *a tempo*

Fra. quick-ly re - turn; - Sus - pic - ious! Ca - pric - ious! And tem - per your show; -

rit. *a tempo* *cresc.*

Fra. If he should ask a - kiss, - Al - ways say "No!" - Straws al - ways in - di - cate

cresc. *mf*

Allegro.

Fra. how the winds blow. Hug and squeeze and scold and tease, Thus you'll catch a

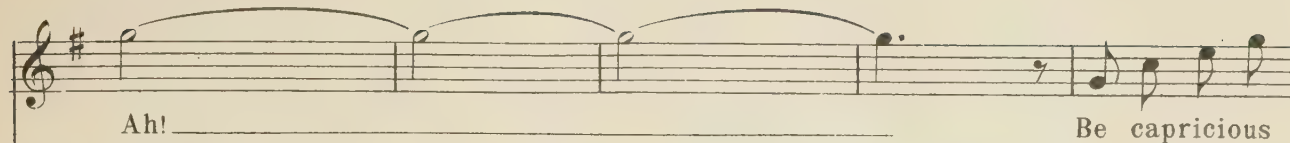
p

Fra. Vi - en - nese. Be ca - pricious - hot and cold, - These they love a hun - dred - fold.

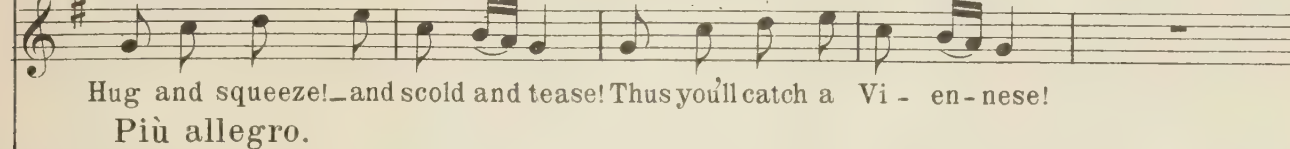
Più allegro.

99

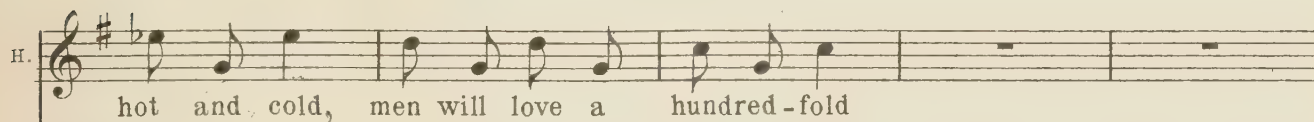
Helene.



Friederike.

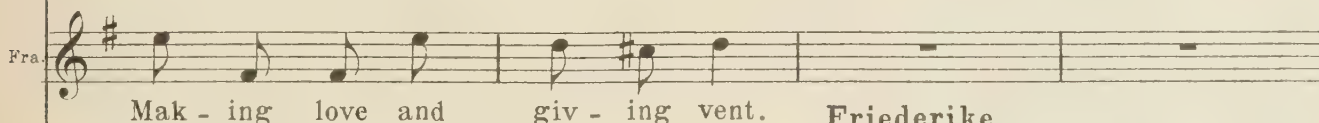
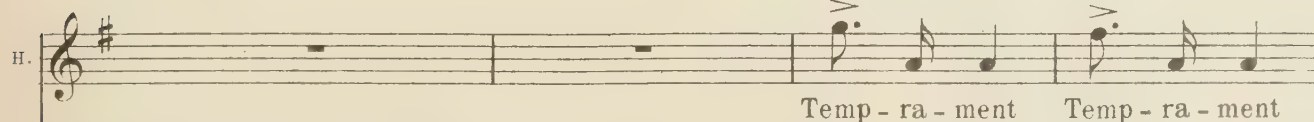


Più allegro.



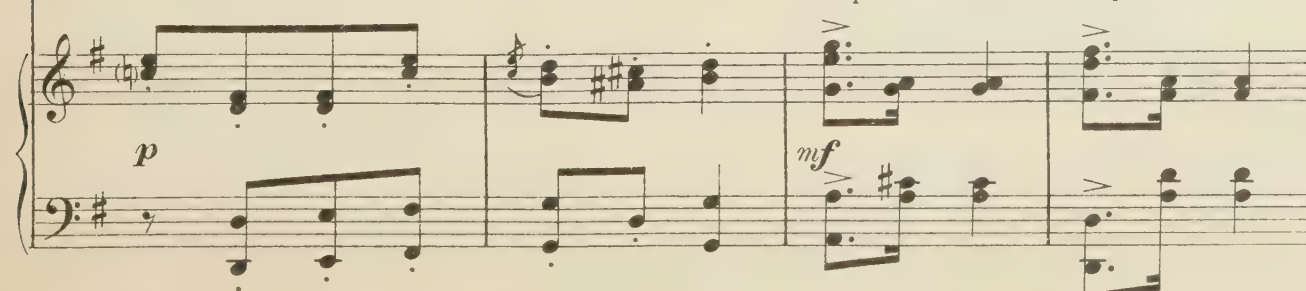
Franzi.

Temp-ra-ment, Temp-ra-ment,



Friederike

Temp-ra-ment Temp-ra-ment



H. Mak - ing love and giv - ing vent, Temp'ra - ment Temp'ra - ment

Fra. Temp'ra - ment Temp'ra - ment

Frie. Mak - ing love and giv - ing vent, Temp'ra - ment Temp'ra - ment

p *mf* *marc.*

Vivace.

H. *fz* *fz* *fz* Temp' - ra - ment!

Fra. *fz* *fz* *fz* Temp' - ra - ment!

Frie. *fz* *fz* *fz* Temp' - ra - ment!

Vivace.

fz *fz* *ff*

accel. *fz* *fz*

Nº 13. Buffo-Duet.

101

Lyric by
JOSEPH HERBERT.

Lothar, Franzi.

"Piccolo"

Music by OSCAR STRAUS.

Arr. by A. CARROLL ELY.

Allegretto moderato.

Lothar. **Franzi.**

Sweet mu-sic, so the po-ets say, Main-tains an un-i-
 Since life is short and love is long, We'll play a lov-ing
 Who loves not wo-man, wine and song, Re-mains a fool his
 When you a kind-red soul have met, Your life be-comes a

Lothar. **Franzi.**

ver-sal sway. For if with an-gry thoughts op-pres't, Sweet
 word-less song; For like the dick-ey-birds a-bove, That
 whole life long. The sweets of life the three com-prise, But
 sweet du-et, The me-lo-dy is "Love's young dream!" And

Lothar.

Fra.

mu - sic sooth's the sav - age breast. Since mu - sic is — the
pic - co - lo gives note of love. From Tom - Cat's "Lit - tle
mo - der - a - tion I'd ad - vise. Were love - ly wo - men
har - mo - ny will reign su - preme. But when you strike dis -

Franzi.

The
The
But
Then

L.

soul of love, Af - fect - ing ea - gle and the dove. The
Ma - ry" springs, The mu - sic of — the fid - dle strings. The
al - ways mine, I might dis - pense with song and wine. But
cor - dant note, And each one tries to steer the boat, Then

Fra.

fid - dle strings I'll tic - kle, Oh! And blend it with the pic - co - lo.
sound will make your sen - ses glow, When blend - ed with the pic - co - lo.
wo - men oft are fic - kle, oh! It's diff - 'rent with the pic - co - lo.
tear - ful tones will trickle oh! From fid - dle and the pic - co - lo.

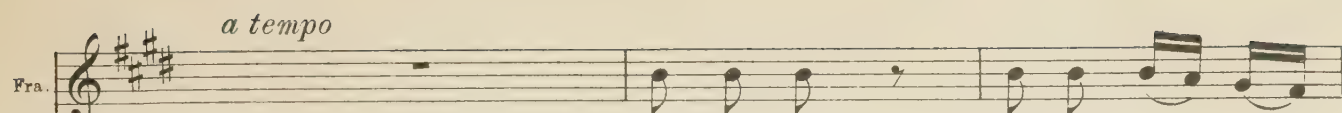
L.

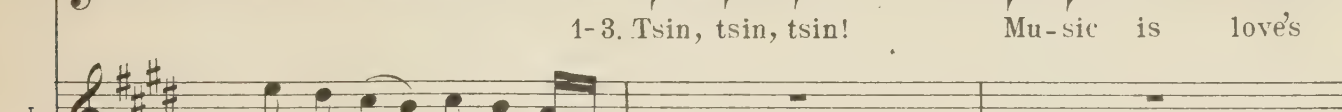
fid - dle strings shall tic - kle, Oh! And blend it with the pic - co - lo.
sound will make your sen - ses glow, When blend - ed with the pic - co - lo.
wo - men oft are fic - kle, Oh! It's diff - 'rent with the pic - co - lo.
tear - ful tones will trickle Oh! From fid - dle and the pic - co - lo.

cresc.

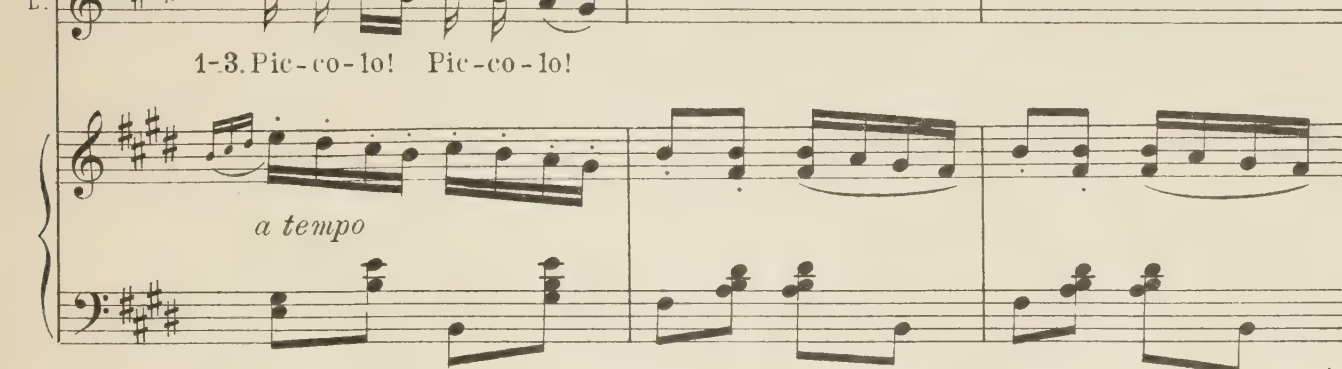
fid - dle strings shall tic - kle, Oh! And blend it with the pic - co - lo.
sound will make your sen - ses glow, When blend - ed with the pic - co - lo.
wo - men oft are fic - kle, Oh! It's diff - 'rent with the pic - co - lo.
tear - ful tones will trickle Oh! From fid - dle and the pic - co - lo.

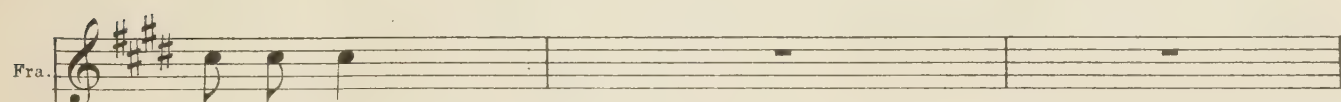
a tempo


Fra.  1-3. Tsin, tsin, tsin! Mu-sic is love's

L.  1-3. Pic-co-lo! Pic-co-lo!

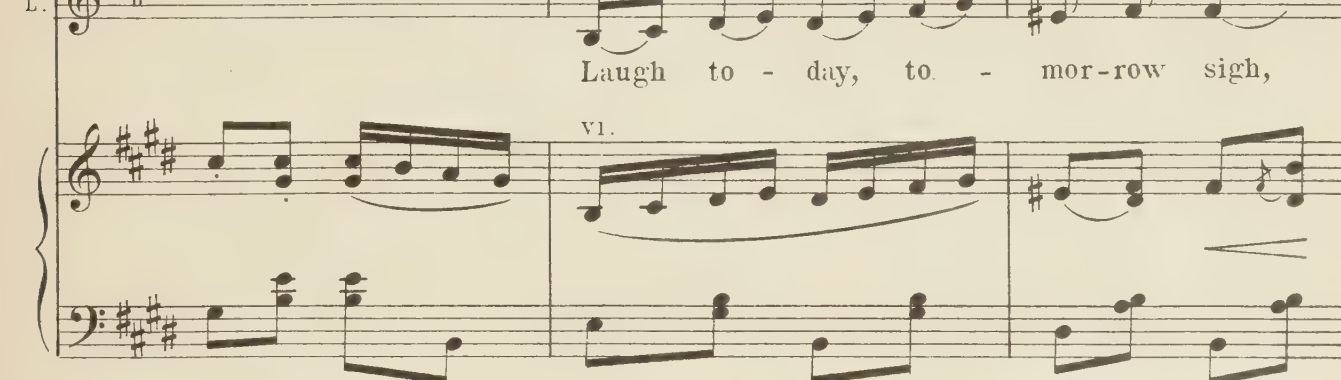
a tempo




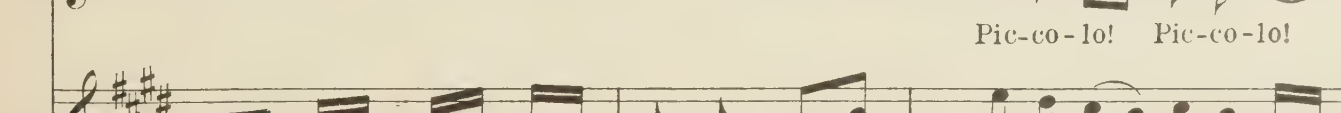
Fra.  or - i - gin.

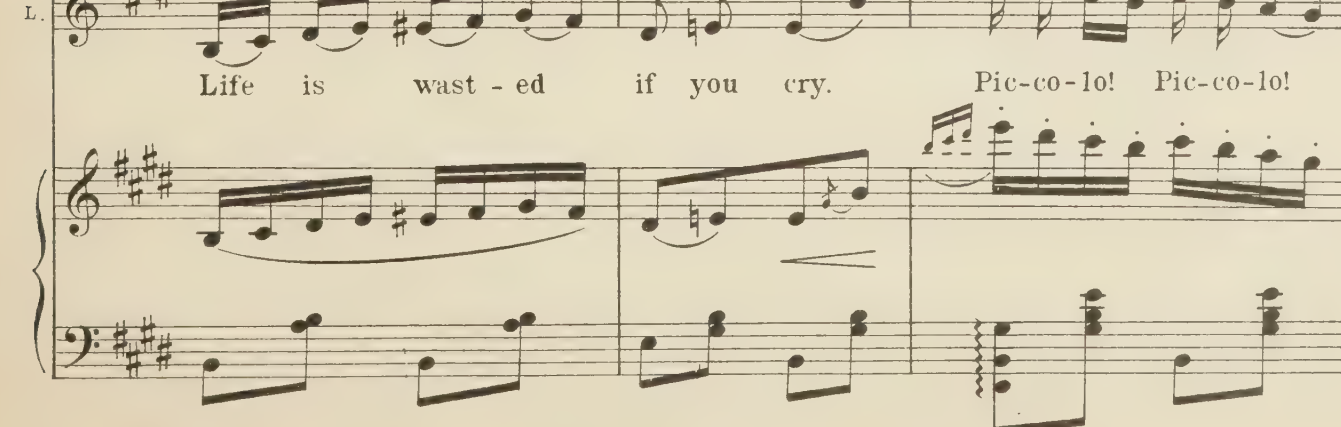
L.  Laugh to - day, to - mor-row sigh,

vl.



Fra.  Pic-co-lo! Pic-co-lo!

L.  Life is wast - ed if you cry. Pic-co-lo! Pic-co-lo!



Fra. *tsin, tsin, tsin!* Mu - sic is lov'e's or - i - gin;

L. *tsin, tsin, tsin!* Mu - sic is lov'e's or - i - gin;

Fra. Laugh to - day, to - mor-row sigh, Life is wast-ed if you cry.

L. Laugh to - day, to - mor-row sigh, Life is wast-ed if you cry.

cresc. *rit.* *f* *a tempo*

p *f*

p *cresc.* *sf*

No 14. Finale II.

Helene, Friederike, Franzi, Niki, Montschi, Lothar, Joachim, Chorus:

Lyric by
JOSEPH HERBERT.

Music by OSCAR STRAUS.

Arr. by A. CARROLL ELY.

Molto Allegro.

Friederike.

Niki. Your fa-

Montschi. Sad mis-hap!

Joachim. Sad mis-hap!

Lothar. It is shame-ful

It is shame-ful!

Molto Allegro.

mp

f

Helene. caught in the trap. It is blameful!

Frie. ther, It is blameful!

N. What a mishap!

M. What a mishap!

J. How I blush, the deed is

L. How I blush, the deed is

cresc.

H. To de - ceive Her in this way!

Frie. To de-ceive Her in this way!

J. shame-ful! To de-ceive Her in this way!

L. shame-ful! To de-ceive Her in this way!

mf

Friederike.

Frie. He is lack-ing in good

Niki.

N. Now, what shall I tell her pray?

Montschi.

M. I can't say.

Lothar.

L. He is lacking in good

Frie. *form.*

J. **Joachim**

L. *form.* When at home she'll make it warm, when at home she'll make it —

piu f

H. When at home I'll make it — warm!

Frie. When at home she'll make it — warm!

J. warm, When at home she'll make it — warm!

L. warm, When at home she'll make it — warm!

ff *dim. p*

Helene.

H. It is strange! What a change since he left me all a-lone!

H. Rest de-sired, He was tired To his chamber he was shown. I was

p

H. slight-ed, Hopes were blighted, Sad mis-for-tune, cru-el fate! — I be-

H. lieving, He de-ceiv-ing, What a heart-less rep-ro-bate! —

cresc. *f*

H. It is strange! What a change, since he left me all a-lone!

Friederike.

Frie. It is strange! What a change, since he left her all a-lone!

Joachim.

J. It is strange! What a change! she left all a-lone!

Lothar.

L. It is strange! What a change! she left all a-lone!

p

H. Rest desired, He wastired To his cham-ber he was shown. I was

Frie. Rest desired, He wastired To his cham-ber he was shown.

J. Rest de-sired, He wastired, When to cham - ber shown.

L. Rest de-sired, He was tired, When to chamber shown.

H. slighted, Hopeswere blighted, Sad mis - for - tune, cru-el fate! — I be-

Frie. She be-

J. She be-

L. She be-

Slow Waltz Tempo.

H. liev-ing. He de-ceiv-ing, What a heart-less rep-ro - bate! _____

Fri. liev-ing. He de-ceiv-ing, What a heart-less rep-ro - bate! _____

J. liev-ing. He de-ceiv-ing, What a heart-less rep-ro - bate! _____

L. liev-ing. He de-ceiv-ing, What a heart-less rep-ro - bate! _____

cresc. *p*

Niki.

I meant no harm, The waltz has a charm, — Each strain my

cantabile

N. soul hyp-no - tiz - - ing. Mu - sic at night Gives me

cresc.

N. thrills of de - light, Sweet vi - sions of bliss - real - iz - - ing.

N. *mp* *cresc.*

Trans- port - ed there, To Vi - en - na so fair, On beau - ti - ful

N. *d.*

Dan- ube so blue. — Mu - sic - al strains, — Lov - er's re -

N. *f*

frains, Fond mem - ries! I'll e'er be true! —

Tempo I.
Helene.

It is strange! What a change Since he left me all a - lone! —

Fried.

It is strange! What a change Since he left me all a - lone! —

Joachim.

It is strange! What a change She left all a - lone! —

Lothar.

It is strange! What a change She left all a - lone! —

Tempo I.

It is strange! What a change She left all a - lone! —

H. Rest de-sired, He was tired To his cham-ber he_ was

Fri. Rest de-sired, He was tired To his cham-ber he was

J. Rest de-sired, He was tired When to cham - ber

L. Rest de-sired, He was tired When to cham - ber

più f

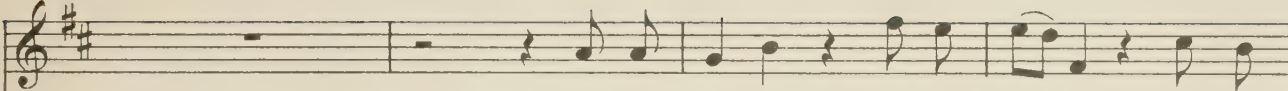
H. shown.——

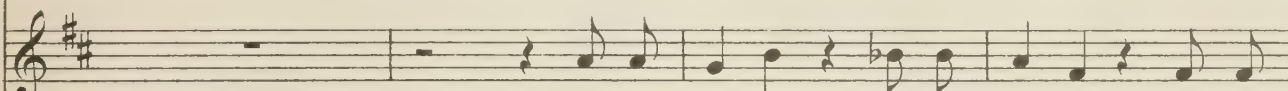
Fri. shown.——

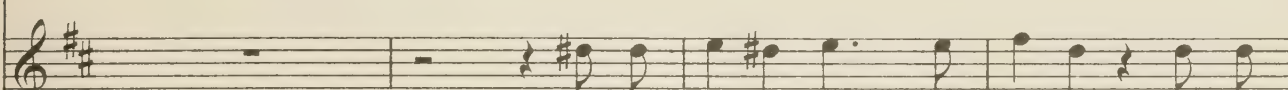
J. shown.——

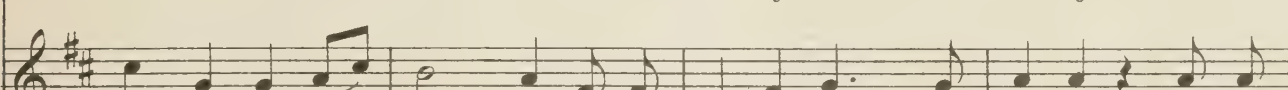
L. shown.—— His be - hav - ior is sur - pris - ing, Take him

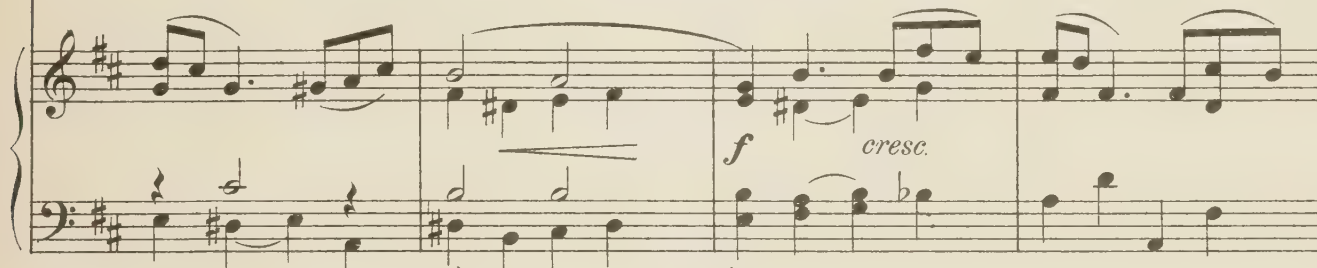
p


H.  What a wor-ry! Bet-ter hur-ry! He'll get

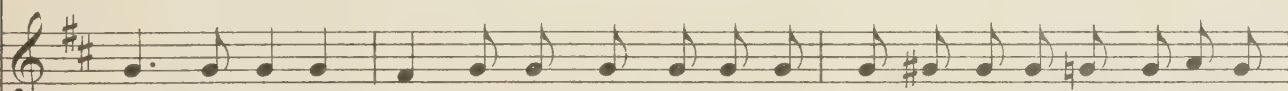
Fri.  What a wor-ry! Bet-ter hur-ry! Give him

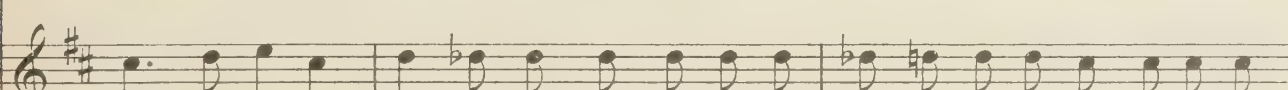
J.  What a wor-ry! Bet - ter hur-ry! Give him

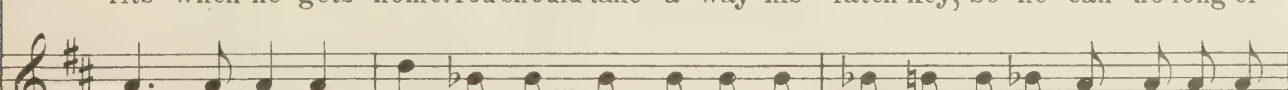
L.  home_ no scan-dal - iz - ing. What a wor-ry! Bet - ter hur-ry! Give him


 *f* *cresc.*

H.  fits when he gets home. Dis- ap - point-ing that my hus-band At this hour prefers to

Fri.  fits when he gets home. You should take a-way his latch-key, So he can no long-er

J.  fits when he gets home. You should take a-way his latch-key, So he can no long-er

L.  fits when he gets home. You should take a-way his latch-key, So he can no long-er



H. roam. Dis - ap - point - ing that my hus - band At this hour pre - fers to

Fri. roam. You should take a - way his latch - key So he can no long - er

J. roam. You should take a - way his latch - key So he can no long - er

L. roam. You should take a - way his latch - key So he can no long - er

più f

Waltz Tempo. (Niki hesitates, wavering between his duty to Helene and his love for Franz, who, occupied with her music, is not aware of his presence)

H. roam.

Fri. roam.

J. roam.

L. roam.

Waltz Tempo.

f Stage Music. *dim.* *p*

Waltz Tempo.

Orchestra.

Stage Music.

(Urged by Joachim and Lothar, Niki finally

joins Helene.)

Niki.

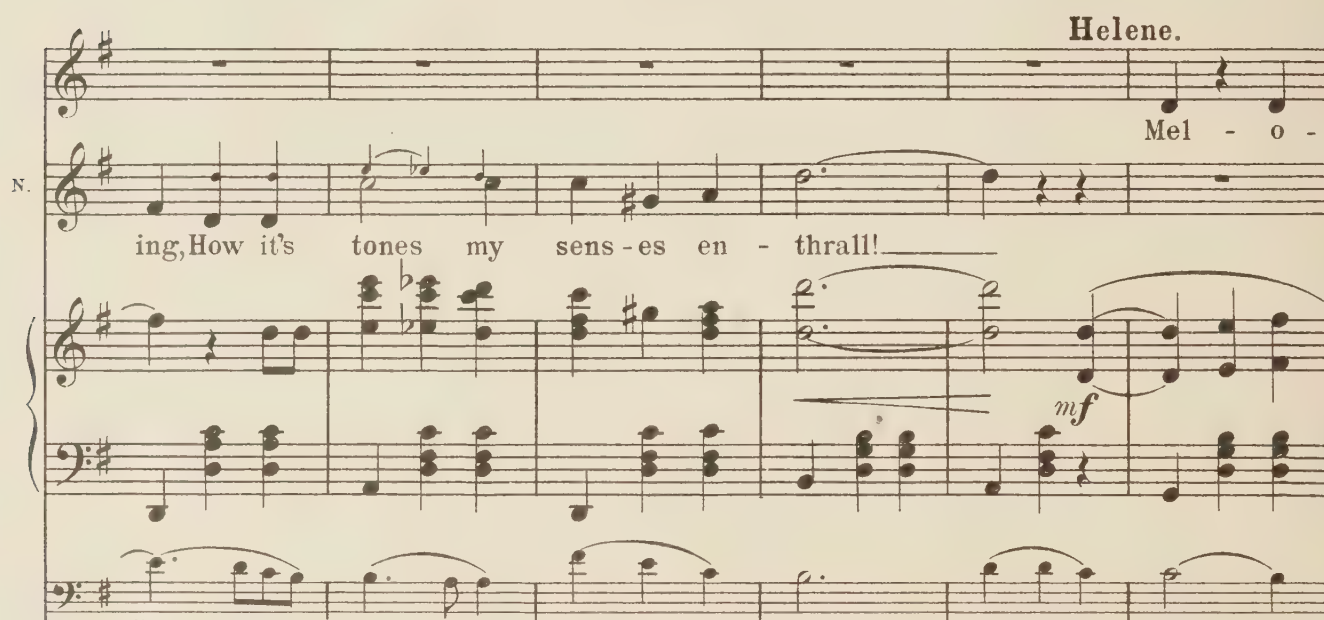
This waltz appeals! There's no re-sist - - ing, Can't you hear its im -

'Cello in Orch.

molto espress.

N. 

per - ious call? Ev - 'ry note on my pre - sence in - sist -



ing, How it's tones my sens - es en - thrall!

Helene.

Mel - o -

mf

H. 

dy, there's no re - sist - ing

Lothar.

For the ca - dence my sens - es en - trance.

mf

Helen.
We will heed to its call so in-sist - ing, And o-beying, Let's join in the dance!

Friederike.
We will heed to its call so in-sist - ing, And o-beying, Let's join in the dance!

Niki.
We will heed to its call so in-sist - ing, And o-beying, Let's join in the dance!

Montschi.
We will heed to its call so in-sist - ing, And o-beying, Let's join in the dance!

Joachim.
We will heed to its call so in-sist - ing, And o-beying, Let's join in the dance!

L.
— We will heed to its call so in-sist - ing, And o-beying, Let's join in the dance!

Niki.
poco rit. a tempo
Soft-ly each meas - ure, Gent-ly each strain, Thrills me with pleas - ure, Fills me with

poco rit. a tempo

poco rit. a tempo **Orchestra.** *p*

VI.

N. pain. Tones that are tear - ful, Tones of de - light! Sor - rowful or

Stage Music.

VI. Solo

Orch.

cresc.

espress.

cresc.

N. cheer - ful, Ring through the night. Soft - ly each meas - ure, Gent - ly each

Montschi.

Soft - ly each meas - ure, Gent - ly each

mp

mp

N. strain, Thrills me with pleas - ure, Fills me with pain! *poco rit.*

M. strain, Thrills me with pleas - ure, Fills me with pain! Song of the

poco rit.

VI. Solo

cresc.

poco rit.

Niki. Mosso.

Song of the ring - time, Love's round-e - lay!

M. Spring - time, Love's month of May!

Mosso.

Stage Music.

Orch.

f Tutti

N. Song of the Spring-time, Love's month of May! Song of the ring-time, Love's round-e-lay!

M. Song of the Spring-time, Love's month of May! Song of the ring-time, Love's round-e-lay!

p *cresc.* *mare.* *f*

p *cresc.* *f*

(All begin to waltz in pairs, Montschi with Fredericke, Joachim with Lothar, and Niki with Helene)

First system of the musical score. The piano part (top two staves) features a melody in the right hand and a bass line in the left hand, including a triplet. The string part (bottom two staves) is marked "Str. pizz." and consists of a simple harmonic accompaniment.

Second system of the musical score. The piano part (top two staves) is labeled "Stage Music." and continues the melody. The string part (bottom two staves) is labeled "Orch." and continues the harmonic accompaniment.

Third system of the musical score. The piano part (top two staves) includes a piano (*p*) dynamic and a "poco string." marking. The woodwind part (bottom two staves) includes parts for Flute (Fl.), Violin (V1), and Clarinet (Cl), with a "poco string." marking.

Fourth system of the musical score. The piano part (top two staves) includes a crescendo (*cresc.*) marking. The woodwind part (bottom two staves) includes parts for Oboe (Ob.) and Bassoon, with a "cresc." marking. The system concludes with the instruction "Franzi turns".

around slowly to watch the dancers_ draws back in amazement as she sees Niki with Helene _

musical score for piano and strings, measures 1-8. The piano part features a melody in the right hand and chords in the left. The strings enter in measure 4 with a tremolo. Dynamics include *f* and *f Str.*

then, dashing her violin to the ground in rage, springs from the music pavilion, tears Niki from his

musical score for piano and strings, measures 9-16. The piano part continues with a more complex melody. Dynamics include *più f* and *ff*.

partner, and whirls him into a mad waltz. The people who attracted by the commotion, have
Stage Music and Orch.

musical score for piano and strings, measures 17-24. The piano part features a waltz-like melody. Dynamics include *f* and *ff*.

stopped waltzing, recognize Niki as the Prince consort, and with a shout of welcome, all take

musical score for piano and strings, measures 25-32. The piano part continues with the waltz melody. Dynamics include *f* and *ff*.

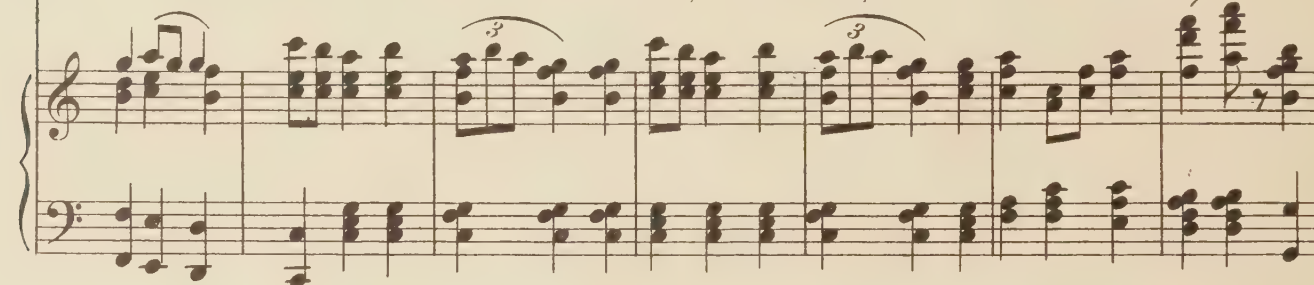
up the hymn)



Chorus.

Soprano. All hail to his roy - al High - ness! The Prince of Flau-sen-
Alto.
Tenor.
Bass. The Prince of Flau-sen-

All hail, all hail,



thurn! The Prin-cess and her Con-sort we honor them in turn. All
 thurn! The Prin-cess and her Con-sort we honor them in turn.
 All



hail, the coming grand-son! Most loyal subjects we. We beg of Fate, pre-

Most loyal subjects we. We beg of Fate, pre-

hail, the coming grand-son!

rit. serve us, Our Princely Dy - nas - ty!

Mosso stringendo. serve us, Our Princely Dy - nas - ty!

rit. *Orch.* *Mosso stringendo.*

Ob. *cresc.* *più string.*

più *ff Tutti.*

(Niki reluctantly returns to Helene, and giving her his arm, marches slowly off to the palace, *a tempo*

Chorus.

Soprano. Youth, love and laugh - ter,
Alto. Youth, love and laugh - ter,
Tenor. Youth, love and laugh - ter,
Bass. Youth, love and laugh - ter,

Stage Music. *ff* *rit.* *a tempo*

Orch. *rit.* *f* *a tempo*

companied by Montschi, Friederike, Lothar and Joachim.)

Youth, bright and gay, Sor - row comes af - ter Love's month of
Youth, bright and gay, Sor - row comes af - ter Love's month of

May. Au - tumn ap - proach - es, Sum - mer has fled, —

May. Au - tumn ap - proach - es, Sum - mer has fled,

This system contains the first five measures of the vocal and piano accompaniment. The vocal parts (Soprano and Alto) enter with the lyrics 'May. Au - tumn ap - proach - es, Sum - mer has fled, —'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Stage Music.

This system contains measures 6 through 10. The vocal parts continue their melody. The piano accompaniment features a section labeled 'Stage Music.' in the right hand, which includes some chords and melodic fragments, while the left hand continues with a steady accompaniment.

Orch. *p*

This system contains measures 11 through 15. The piano accompaniment continues with a melodic line in the right hand and a supporting line in the left hand. A dynamic marking of *p* (piano) is present in the first measure of this system.

Hearts are in mourn - ing For Flow'rets sped. Why live to -

Hearts are in mourn - ing For Flow'rets sped. Why live to -

This system contains measures 16 through 20. The vocal parts enter with the lyrics 'Hearts are in mourn - ing For Flow'rets sped. Why live to -'. The piano accompaniment continues with chords and a melodic line.

cresc. *mp*

This system contains measures 21 through 25. The piano accompaniment continues with a melodic line in the right hand and a supporting line in the left hand. Dynamic markings of *cresc.* (crescendo) and *mp* (mezzo-piano) are present.

This system contains measures 26 through 30. The piano accompaniment continues with a melodic line in the right hand and a supporting line in the left hand.

mor - row why seek the past? Why seek for sor - row,
 mor - row why seek the past? Why seek for sor - row,

Stage Music.

Orch.

Franzi (brokenly)
rit.

Song of the Spring - time, Love's month of May!

While youth doth last?
 While youth doth last?

cresc. *mf rit.* *rit.*

Mosso.

Song of the ring - time, Love's round-e - lay! Song of the Spring - time,

Song of the ring - time, Love's round-e - lay! Song of the Spring - time,

Stage Music and Orch.
Mosso.

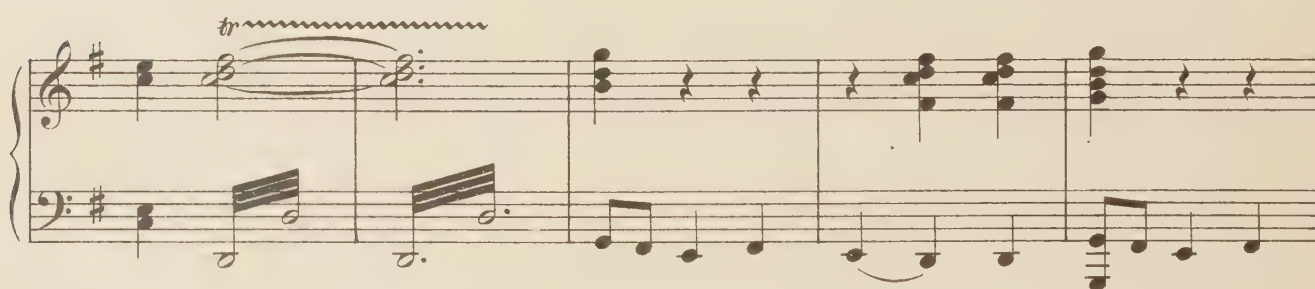
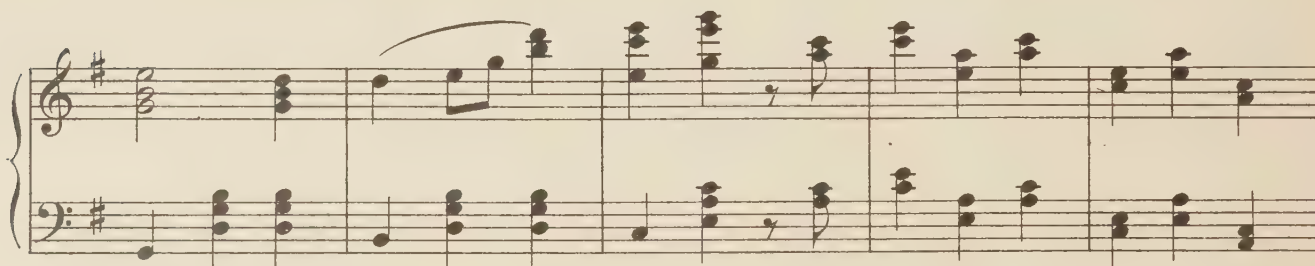
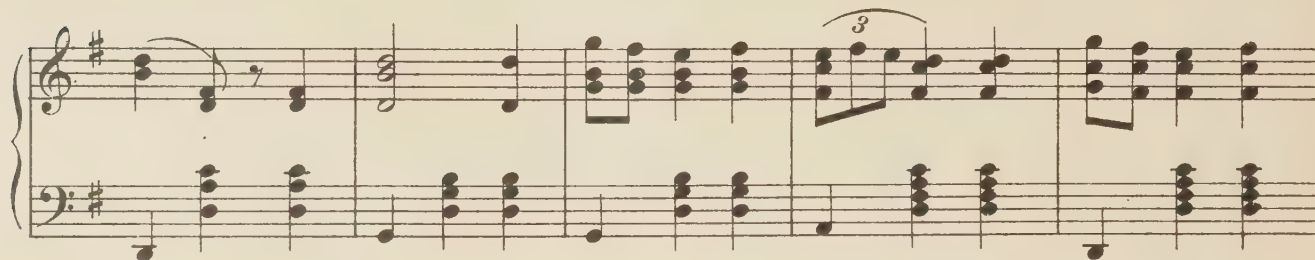
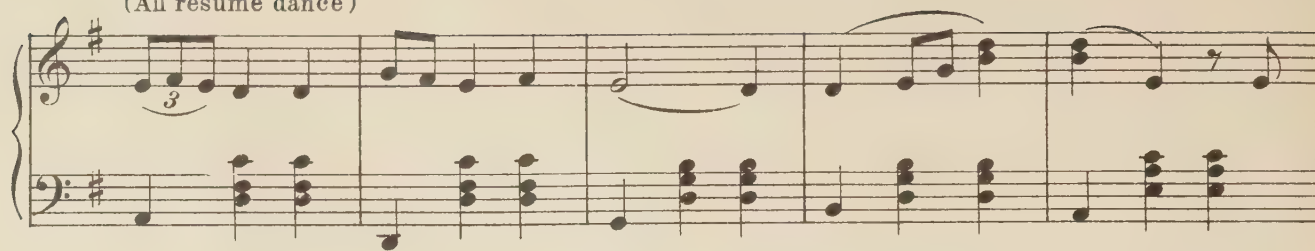
ff

(Franzi rousing herself, returns to her orchestra, taking a violin from one of the players)

Love's month of May! Song of the ring - time, Love's round-e - lay!

Love's month of May! Song of the ring - time, Love's round-e - lay!

(All resume dance)



Curtain.

Più allegro.



Risoluto.

End of 2nd Act.

Act III.
No 15. Entr'acte.
Gavotte.

Music by
OSCAR STRAUS

Arr. by A. CARROLL ELY.

Allegretto grazioso.

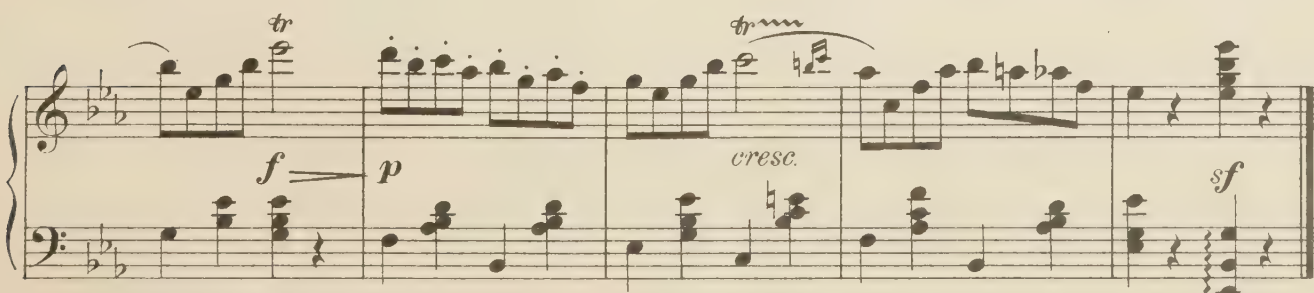
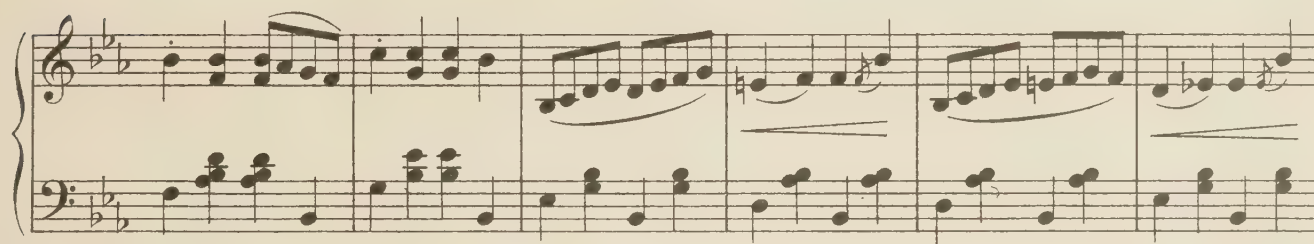
p *poco rit.* *a tempo*

espress.

cresc.

f





No 16. Trio.

Lyric by
JOSEPH HERBERT

"Two is Plenty"
(Niki, Lothar, Joachim.)

Music by OSCAR STRAUS.
Arr. by A. CARROLL ELY.

Moderato.

Piano introduction in B-flat major, 2/4 time. The music is marked 'Moderato' and begins with a piano (*p*) dynamic. It features a melody in the right hand and a supporting bass line in the left hand, with a crescendo leading into the vocal entries.

Niki.

Vocal line for Niki, starting with a rest followed by the melody: "Oh, these bores! I wish they'd leave me, And if circumstance al - lowed, Their sweet

Joachim. Oh, these bores! I wish they'd leave me, And if circumstance al - lowed, Their sweet

Vocal line for Joachim, starting with a rest followed by the melody: "Oh, these bores! I wish they'd leave me, And if circumstance al - lowed, Their sweet

Lothar. Oh, these bores! I wish they'd leave me, And if circumstance al - lowed, Their sweet

Vocal line for Lothar, starting with a rest followed by the melody: "Oh, these bores! I wish they'd leave me, And if circumstance al - lowed, Their sweet

Oh, these bores! I wish they'd leave me, And if circumstance al - lowed, Their sweet

Piano accompaniment for the first vocal section, featuring chords and a bass line. It includes a forte (*f*) dynamic marking and a crescendo leading into the vocal entries.

Vocal line for Niki, continuing the melody: "ab-sence would not grieve me, Two is plen - ty, three's a crowd.

Vocal line for Joachim, continuing the melody: "ab-sence would not grieve me, Two is plen - ty, three's a crowd.

Vocal line for Lothar, continuing the melody: "ab-sence would not grieve me, Two is plen - ty, three's a crowd.

ab-sence would not grieve me, Two is plen - ty, three's a crowd. She may

Piano accompaniment for the second vocal section, featuring chords and a bass line. It includes a crescendo leading into the vocal entries.

Joachim.

Then the

come at an - y min - ute, Soon, she'll drive up to the door._

cresc.

rum - pus I'll be - gin it, I'll just see what is in store.

Str. *p*

Niki. *tranquillo*

Ah, my cheeks are flushed with long - ing, And my in - most spir - it's got,

Ah, my cheeks are

Lothar.

Ah, my cheeks are flushed with long - ing, And my in - most

tranquillo

N. Quite im-pa-tient for the an-swer, Will she come or will she not?

J. flushed with long-ing Quite im-pa-tient

L. spir-its got, Quite im-pa-tient for the an-swer, Will she come.

N. *rit. cresc.* Quite im-pa-tient for the an-swer, she'll come! *dim.* Will, or will she

J. *rit. cresc.* for the an-swer, she'll come! *dim.* Will, or will she

L. *rit. cresc.* Quite im-pa-tient for the an-swer, she'll come! *dim.* Will, or will she

N. *a tempo* not?

J. *a tempo* (Exit Joachim.) not?

L. *a tempo* not?

a tempo

Niki.

'Tis a clumsy trick to catch me, On-ly that, and nothing more, Never

N. would the dear girl help them! She'll be faith-ful to the core! **Lothar.**

Now the

L. time, with gi-ant foot - steps, We ap-proach. The fate-ful hour; Once the

cresc.

L. girl's with-in this cas-tle, she will be with-in my pow'r.

p

Tranquillo

Niki.

N. Ah, my cheeks are flushed with long-ing, And my in - most spir-its got

L. Ah, my cheeks are flushed with long-ing, And my in-most

p

N. Quite im-pa - tient for the an-swer, Will she come or will she not?

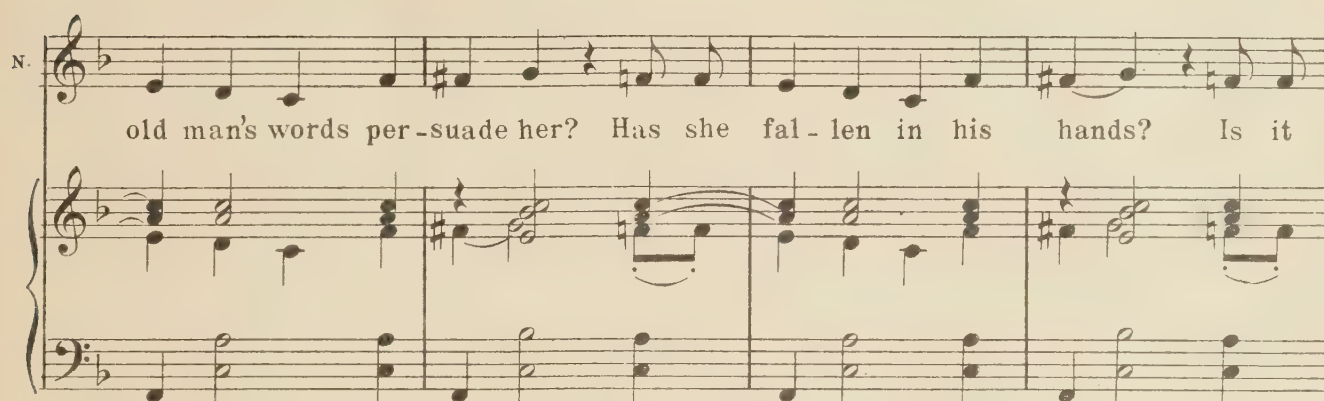
L. spir-its got, Quite im-pa - tient for the an-swer, Will she come?

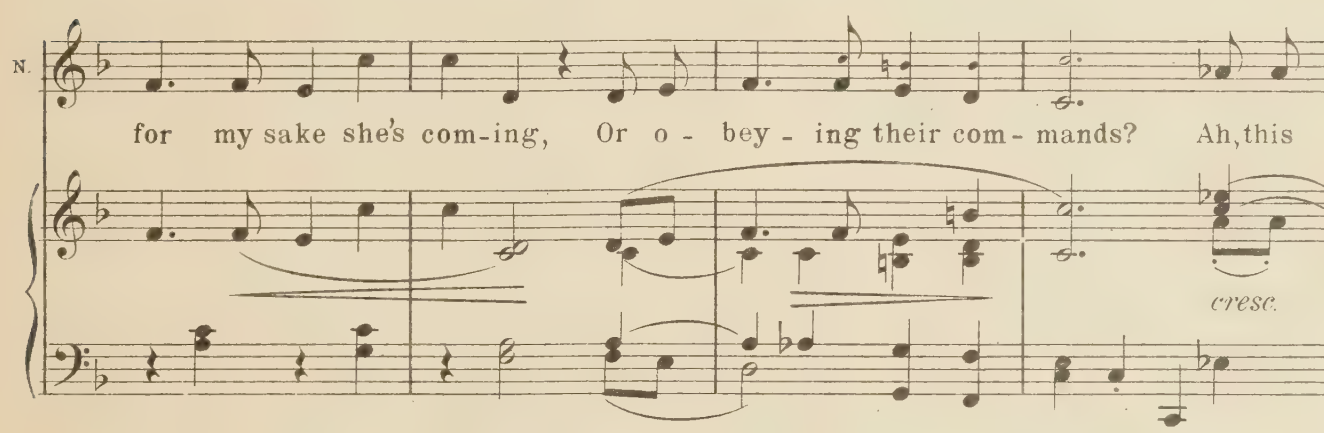
N. *poco rit. cresc.* Quite im-pa-tient for the answer She'll come! *dim.* Will, or will she not? *a tempo*

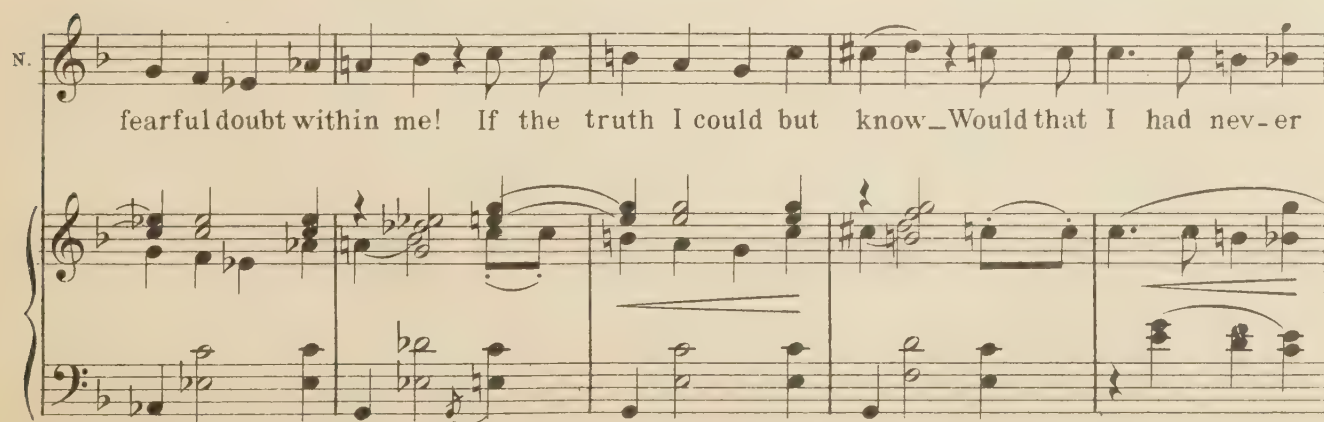
L. *poco rit. cresc.* Quite im-pa-tient for the answer She'll come! *dim.* Will, or will she not? *a tempo* (Exit Lothar)

poco rit. cresc. *dim.* *p a tempo*

N.  Niki.
Can the

N. 
old man's words per-suade her? Has she fal-len in his hands? Is it

N. 
for my sake she's com-ing, Or o-bey-ing their com-mands? Ah, this
cresc.

N. 
fearful doubt within me! If the truth I could but know_Would that I had nev-er

rit. *a tempo*

N. kissed her, Nev - er said I loved her so. Now my cheeks with

rit. *p a tempo*

N. shame are glowing, And my in - most spir-it's sad, Oh, the wild oats I've been sow-ing,

rit.

N. This sus-pense will drive me mad, - It will surely

cresc.

Tempo più vivo.

N. drive me mad.

dim. *f*

No 17. Duettino.

"A Country Lass and a Courtly Dame.

Lyric by
JOSEPH HERBERT.

Friederike. Franzi.

Music by OSCAR STRAUS.
Arr. by A. CARROLL ELY.

Allegretto.

Franzi

I am a court-ly dame,

Friederike.

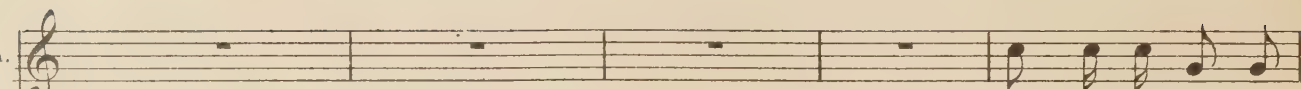
I am an hum-ble las - sie,

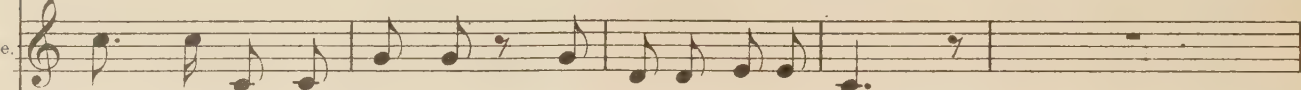
Fra.

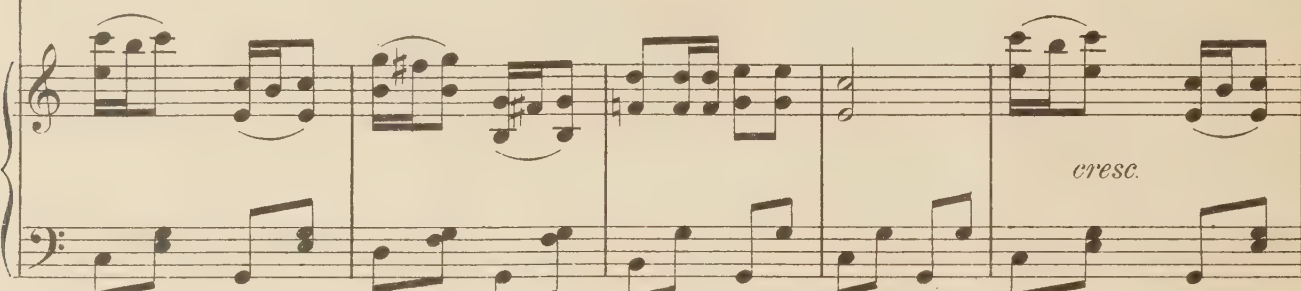
I'm not at all the same.

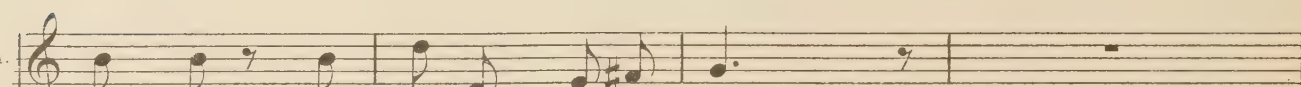
Frie.

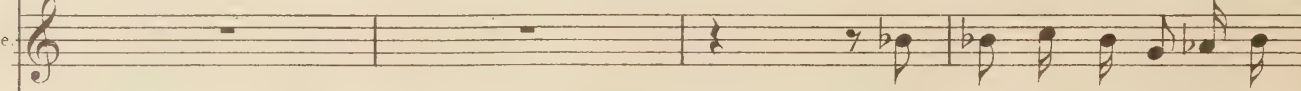
I'm ef-fer-ves-cent, "gas-sy" I

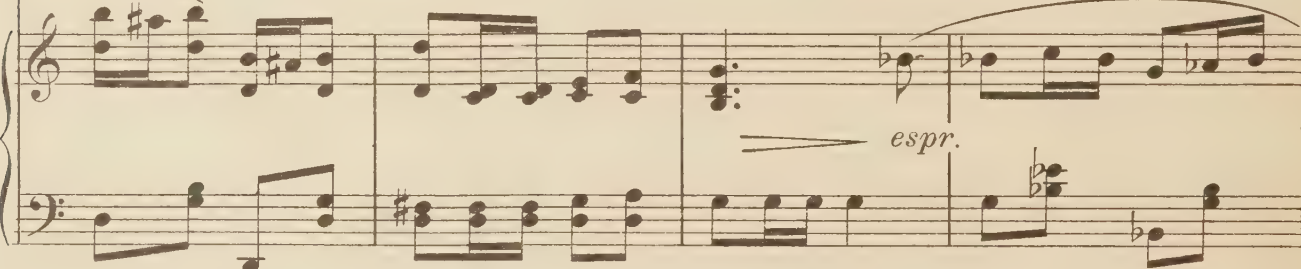
Fra.  Vul - gar and crude each


Frie.  love towaltz and two-step, Don't care for et-i-quette.


 *cresc.*

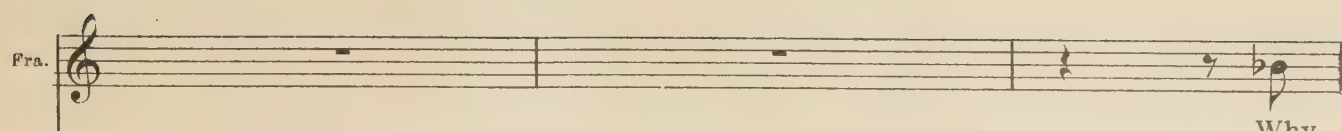
Fra.  new step, Give me the min-u - et.

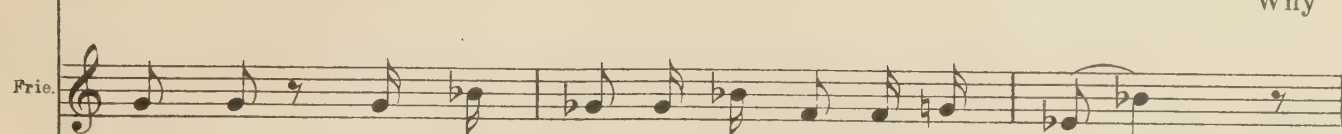
Frie.  If I were consulted in


 *espr.*

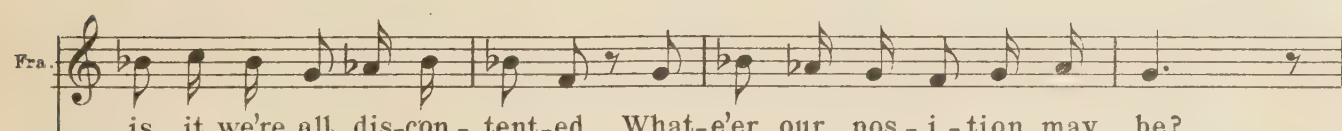
Frie.  choos-ing The station in life that I'd take, A so-cial po-si-tion re -

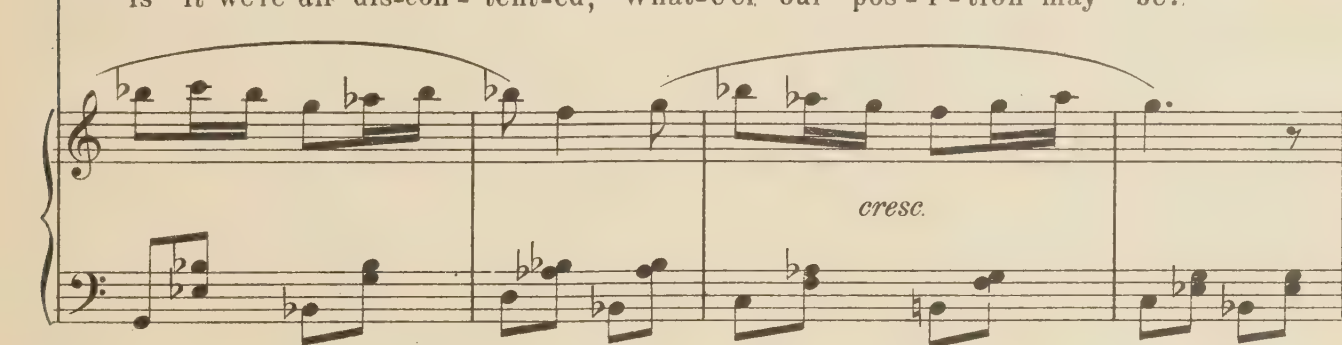
 *cresc.*

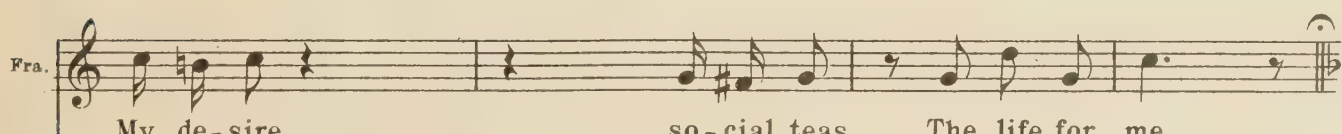
Fra.  Why

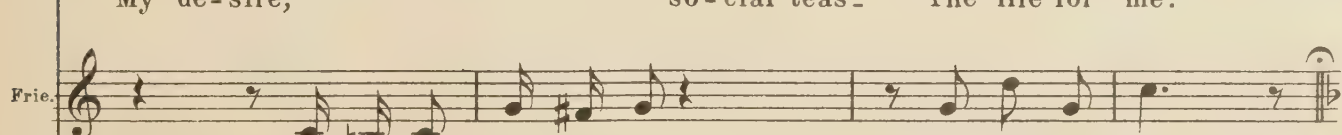
Frie.  fus - ing, Such a fine far - mer's daughter I'd make.

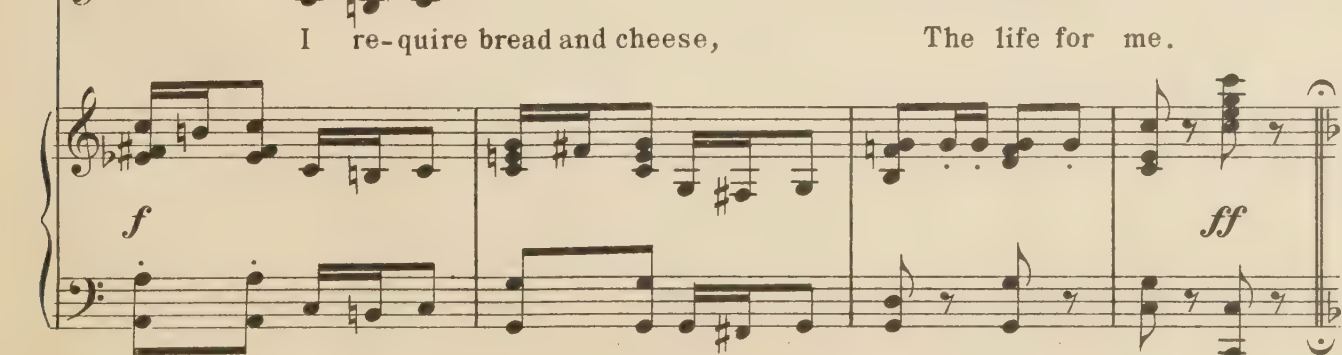



Fra.  is it we're all dis-con - tent-ed, What-e'er our pos - i - tion may be?

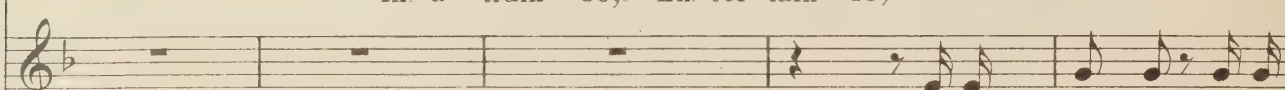


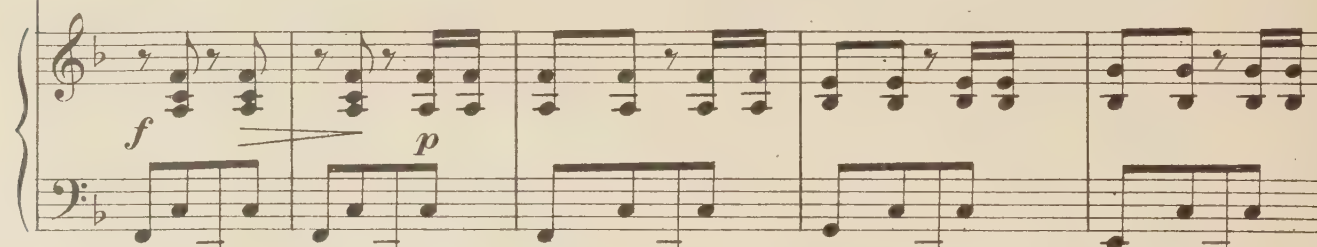
Fra.  My de-sire, so - cial teas - The life for me.

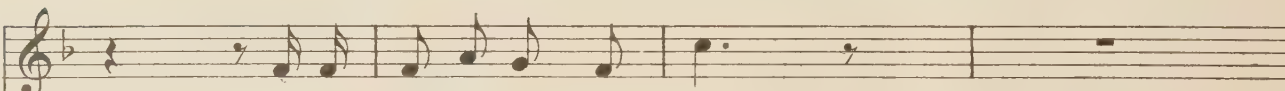
Frie.  I re-quire bread and cheese, The life for me.

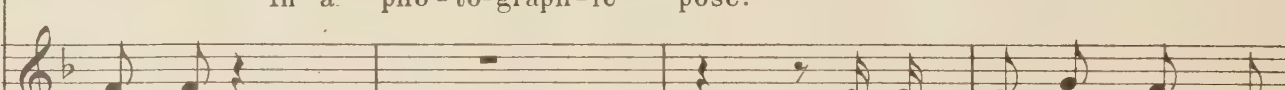


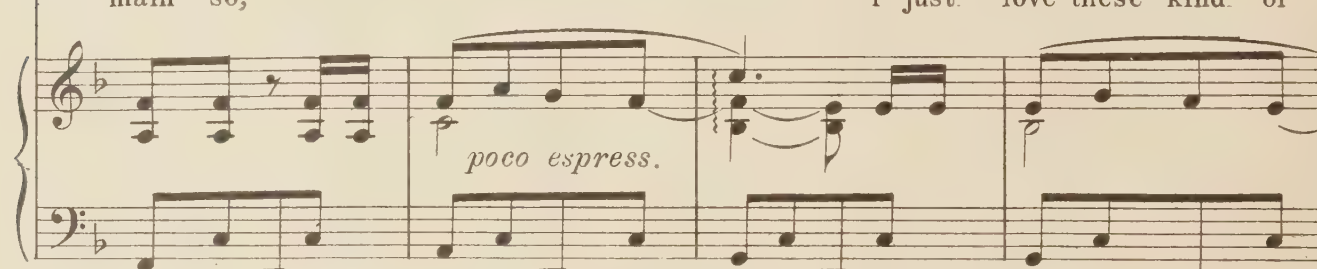
Fra.  In a train so, En-ter-tain so,

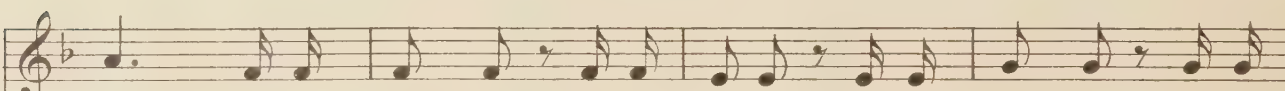
Frie.  I would fain so To re-

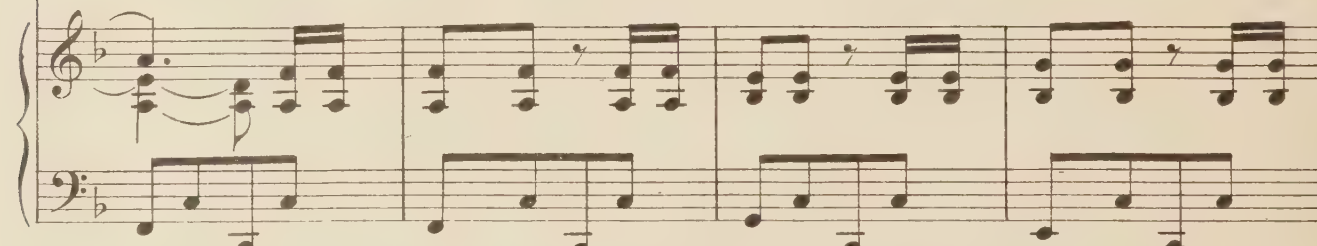

f *p*


Fra.  In a pho-to-graph-ic pose.


Frie.  main so, I just love these kind of


poco espress.

Frie.  clothes. I look smart-est as an ar-tiste, As a lead-er in the



Frie.  grand-stand I'd be fa-mous through the land, And I'd draw to beat the



Franzi.

My am - bi - tion, High pos - i - tion, Court pre - sent - ed, Quite con -

Frie. band.

tent - ed. Here she comes or there she goes, With a haugh - ty turned - up

espress.

nose; Ser - vants wait - ing, I dic - tat - ing, En - vy brav - ing, Suit - ors

rav - ing, If I oc - cu - pied that place, I could fill the bill with grace. —

rit.

a tempo

Fra. — And I a court-ly dame,

Friederike.

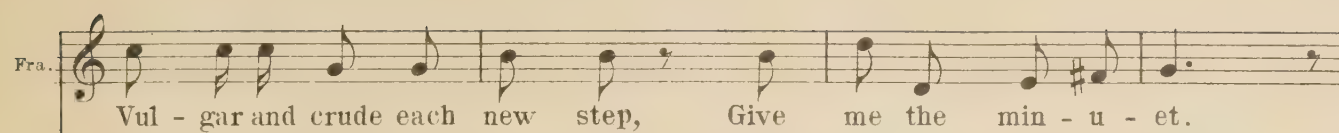
Were I an hum-ble las-sie,

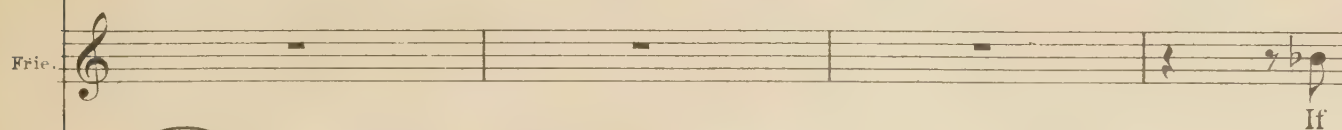
a tempo

Fra. — I'd like the so-cial game.

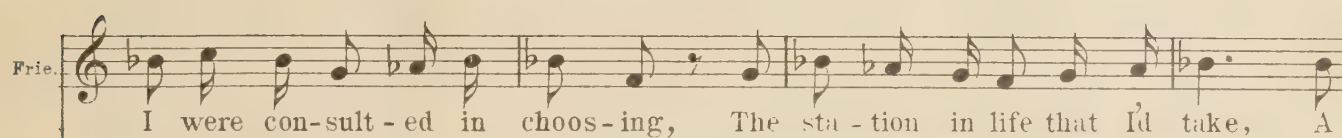
Frie. Frank, ef-fer-ves-cent, "gas-sy," I

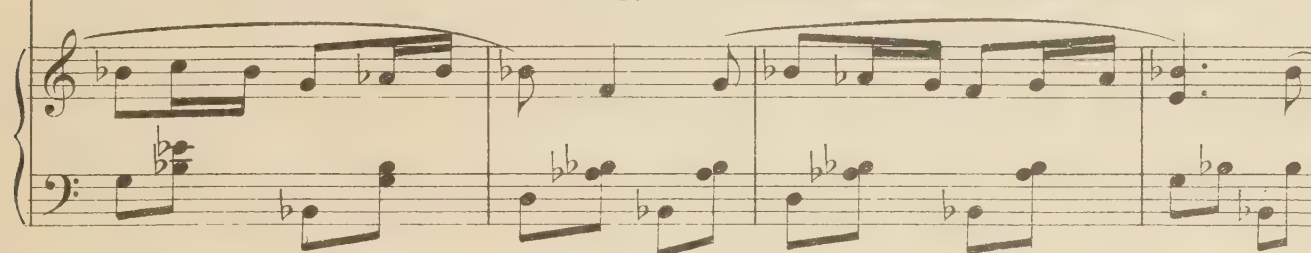
Frie. love to waltz and two-step, Don't care for et-i-quette.

Fra.  Vul - gar and crude each new step, Give me the min - u - et.

Frie.  If

cresc. 

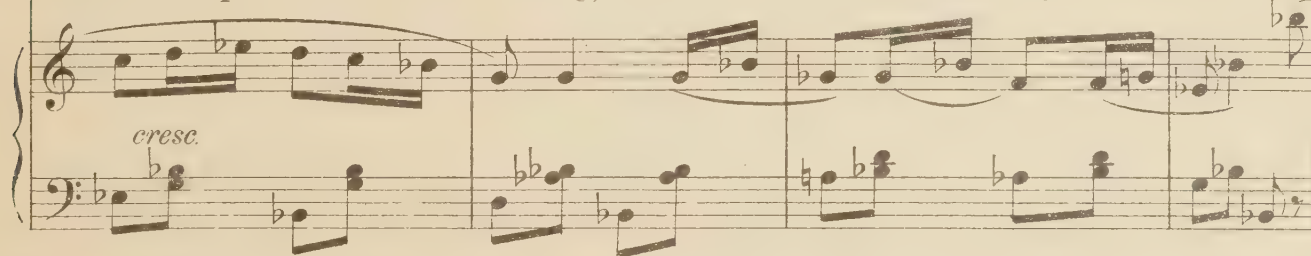
Frie.  I were con-sult - ed in choos - ing, The sta - tion in life that I'd take, A



Franzi

Frie.  Why

so-cial po - si - tion re - fus - ing, Such a fine farm - er's daugh - ter I'd make.

cresc. 

Fra.  is it we're all dis-con-tent-ed, What - e'er our po-si-tion may be?

cresc. 

Fra. My de-sire so-cial teas, The life for me!

Frie. I re-quire bread and cheese, The life for me!

f *Tutti ff*

(Dance - Friedericke)
Moderato pomposo

(Dance - Franz)
Vivace

p

cresc. e accel. *ff* *f*

Nº 18. Finale III.

Helene, Franz, Niki.

Lyrics by
JOSEPH HERBERT.

Music by OSCAR STRAUS.
Arr. by A. CARROLL ELY.

Slow Waltz tempo.

p Str. con sord.

The piano introduction is in 3/4 time, key of D major. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The bass line consists of a steady eighth-note accompaniment.

Niki.

Mu-sic at night Gives me

Niki's vocal entry is in 3/4 time, key of D major. The melody is in the right hand, starting with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The piano accompaniment is in the left hand, featuring a steady eighth-note accompaniment.

N. thrills of de-light, Sweet vi-sions of bliss_ real - iz -

The vocal entry for N. is in 3/4 time, key of D major. The melody is in the right hand, starting with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The piano accompaniment is in the left hand, featuring a steady eighth-note accompaniment.

N. ing; Trans- port - ed there to Vi - en - na so fair, On

The vocal entry for N. is in 3/4 time, key of D major. The melody is in the right hand, starting with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The piano accompaniment is in the left hand, featuring a steady eighth-note accompaniment.

N.
 beau - ti - ful Dan - ube so blue. ———— Mu - sic - al

cresc.

N.
 strains — Lov - ers re - frains —

(pauses)

dim.

Helene (behind the curtain)

Soft - ly each meas - ure, Gent - ly each strain, Thrills me with

p

H.
 pleas - ure Fills me with pain. Tones that are tear - ful, Tones of de -

H. light, Sor - row - ful or cheer - ful, Ring thro' the night.

(Helen enters)
H. Soft - ly each meas - ure, Gent - ly each strain, Thrills me with pleas - ure,

p

H. Fills me with pain; Song of the Spring - time, Love's month of May!

cresc. *rit.*

Mosso. Helene. *p*
Song of the Spring - time.

Niki. *p*
Song of the ring - time, Love's round e - lay! Song of the Spring - time

Mosso. *f* *p*

H. *rit.*
Love's month of May, Song of the ring-time, Love's round e - lay!

N. *rit.*
Love's month of May, Song of the ring-time, Love's round e - lay!

Violin Solo — Niki, turning, sees Franz playing her violin)

p espr.

cresc.

Helene

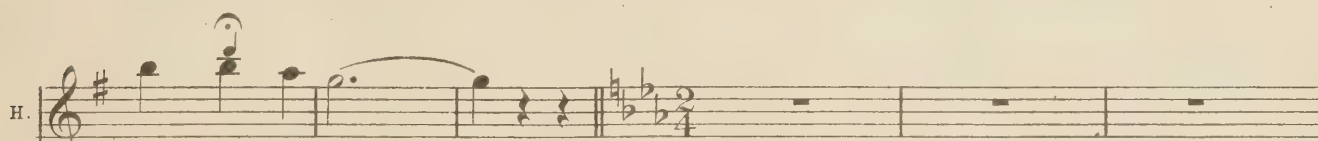


Song of the Spring - time, Love's month of May! Song of the ring - time,

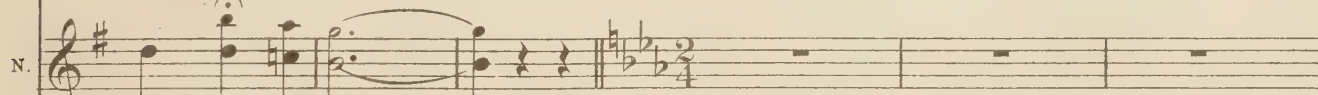
Niki



Song of the Spring - time, Love's month of May! Song of the ring - time,



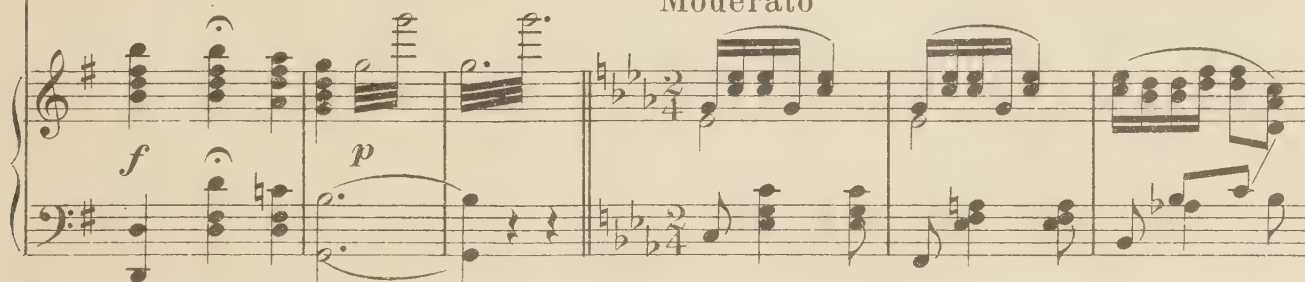
Love's round-e - lay. _____



Love's round-e - lay. _____

(Franzi comes further to the foreground)

Moderato



Slow Waltz tempo

Niki singing to Franz)

Oh, you dear - est, Oh, you rar - est, Oh, you. —

Cl.

Str.

Viol.

espress.

Slower.

(Franzi slowly backs off, playing her violin.)

Violin Solo.

Vi. Solo.

p

cresc.

(Curtain falls slowly.)

allargando

f

p

Cello.
Bassoon.

End of Operetta.



M
1503
S897W22

Straus, Oscar
[Ein Walzertraum.
Piano-vocal score.
English]
A waltz dream

Music

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY
